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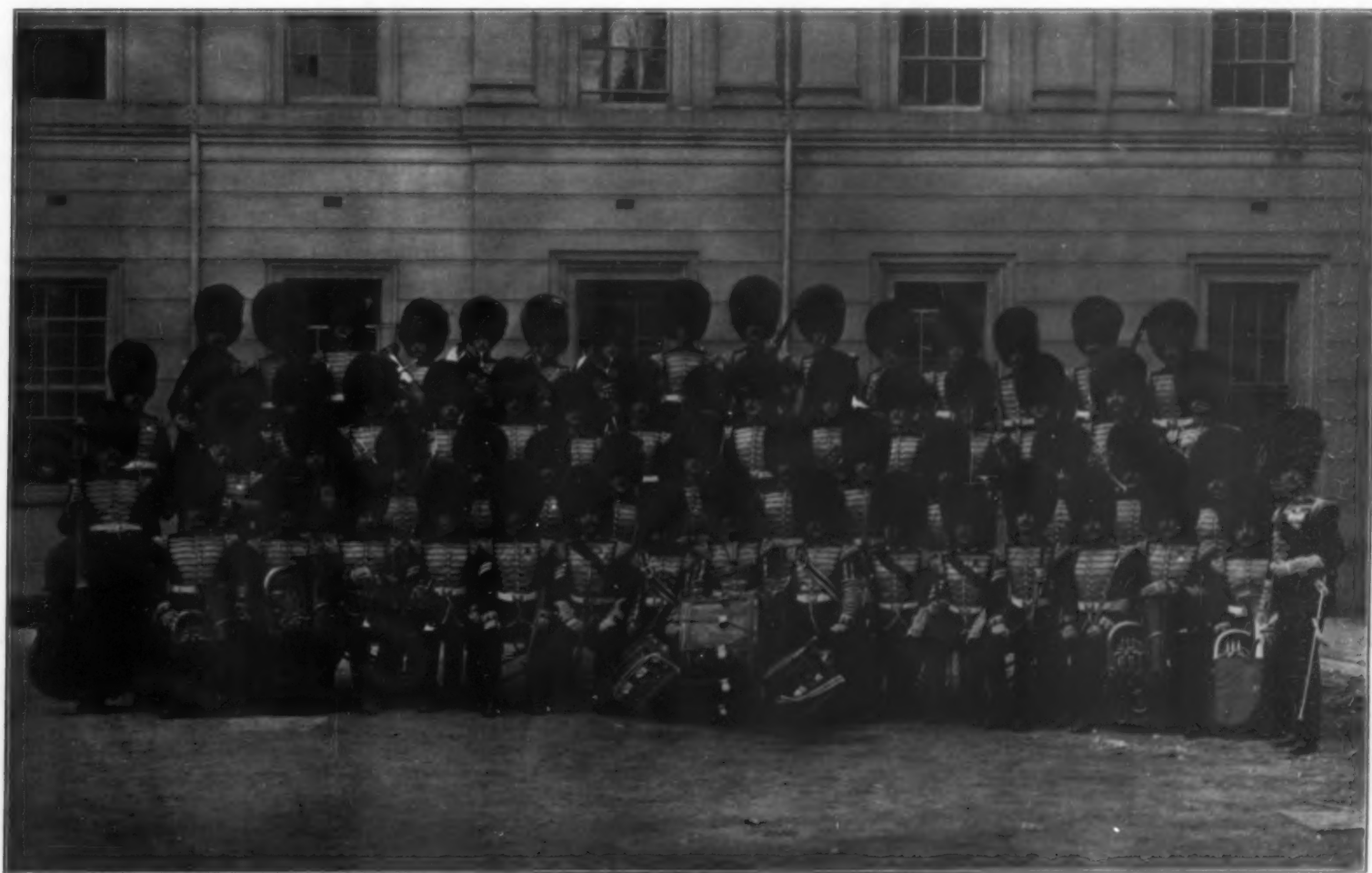
Subscription, \$5.00.

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VOL. XLIX—NO. 11.

NEW YORK, WEDNESDAY, SEPTEMBER 14, 1904.

WHOLE NO. 1277.



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BOULEVARD DES CAPUCINES. PARIS.
September 1, 1904.

A SHORT time ago there was considerable discussion in musical circles here regarding the question of international copyright, particularly in so far as it related to America and the American composer living in France. It was asserted that the remissness of the United States in the matter of copyright, especially where it applied to the protection of the rights of foreign artists, authors and composers, was cause for profound regret and not at all in accordance with the generous courtesy that characterized the great American republic in other respects. Not only were the laws inadequate and unfair toward foreigners, but for the Americans themselves.

"Take, for example," said the president of the Société des Auteurs, Compositeurs et Editeurs de Musique, "the songs produced in such large numbers both here and in the United States. Here in France our society not only assures the composer who wrote the music and the poet who wrote the words an equitable share in the profits of the sales, but also of the production. That is, we place the song on the same footing as an opera, so to speak."

"Every time that a composer has his song sung in a music hall or in a café concert he knows that his financial interests are enhanced thereby, just as much as the dramatic author does when he has his play produced."

"Impossible as this may appear at first sight, it is on the contrary very simple. Every public place of amusement where a musical program is performed is a subscriber to our society. Some of these do not pay much, but all of them contribute something—thus assuring the song writer the recompense due him."

"But in America, at the best, he gets only a trifling percentage of the income from the sales of the music. It has come to such a pass," continued M. Joubert, "that 50 francs is considered a good price for the American rights. Too often the composer gets nothing at all. This is so notoriously true that now many of our best composers will copyright a song or an orchestral composition in America, not in the hope of profit, but merely to prevent its production there."

"Thus America is losing much good music, and the song writers, composers and authors are losing much money which in all equity should be theirs."

When, some time ago, a certain well known American organist, a long time resident in Paris—but whose name it is not necessary to mention at present—composed a half dozen or more of instrumental pieces and submitted them to one of the leading Parisian "éditeurs" for publication, the compositions were so much liked by the publisher that he at once announced his readiness to publish them forthwith, but—and here comes the point at issue—the American organist and composer would have to become a member of the Society of Authors, Composers and Publishers of Music. This proposition the organist was quite ready to accept, possessing, as he supposed, the only qualification generally exacted of candidates for membership in the society, that is, having written a sufficient number of compositions accepted for publication. But he did not realize the surprise in store for him. The very opportunity for the society to score an example had now arrived. Mr. X., the organist-composer, was an American—precisely what was desired and what the society had been waiting for. While they were very sorry for the American composer personally, they had to act by making an "example" at some time—and why not now? The American was not at fault. But his country was—for not joining the International Copyright Union, and until the United States did come into that union our American composer could not come into the society or have his music published in France!

I have in mind at this moment a composer who came to Paris from the United States a few weeks ago to dispose of some tuneful compositions, but hearing of the above story and learning the truth thereof, promptly claimed residence in Canada and citizenship under Great Britain and so experienced no trouble in becoming eligible to membership

in the société and having the compositions accepted for publication and production.

Obviously, the best and only thing to do is for America to sign the Berne Convention, join the "Union Internationale pour la Protection des Œuvres Littéraires et Artistiques," as France has done, as England, Germany, Italy, Spain and other countries have done. In this there would be much for Americans and the United States to gain and nothing to lose. Besides, it is a matter of justice!

Then the composers and publishers could form their protective society, and this question of copyright, so vexed as far as the United States is concerned, would for all time be answered.

M. Alexandre Guilmant sailed on Saturday last, August 27, by the Savoie (Compagnie Générale Transatlantique) from Havre for New York to give his three dozen organ recitals at the St. Louis Exposition. The French organist was accompanied by William C. Carl, who returns to New York after several months spent in Europe.

M. Parès, chef de musique of the Garde Républicaine, and Madame Parès; M. Papaix, sous chef de musique of the Garde Républicaine, together with the band of seventy-six members, were passengers by the same steamer. M. Alfred Picard, the Commissaire Général of the Exposition at St. Louis, was also a passenger.

At the Eglise de Passy Gustin Wright, organist of the church, gave a recital last Friday afternoon in honor of Alberto Jonás, director of the Michigan Conservatory of Music, and Mrs. Elsa von Grave-Jonás, at which he played in fine style the G minor fantasia of Bach; cantabile and finale by César Franck; air and légende by Rodolphe Lavotta, in which Mr. Wright had the assistance of the Hungarian violinist Jules Lavotta, a brother of the composer; the "Fourth" sonata of Mendelssohn, and the prelude and fugue in A minor by Bach; besides a march on a well known theme of Handel by his master, Alex. Guilmant.

Among the artists invited to the organ loft by Mr. Wright were Mlle. Yvonne de Tréville, of the St. Petersburg Royal Opera; the Misses Jane and Marion Ivell and Miss Brooks, of the Castle Square Opera Company; Miss Marguerite Lemon, of the Metropolitan Opera, New York; M. and Madame Jonás; Mrs. Anna Miller, of San Francisco, and others. After the recital the genial organist invited his friends, according to French custom, to "une tasse de thé."

Mlle. Lydia Eustis, the well known American singer residing in Paris, who met with a serious accident some time ago and which might have proved dangerous, has now quite recovered, and is resting comfortably at Dieppe-by-the-Sea.

The death is announced of Mme. Aloysia Krebs-Michalesi, who first sang in Germany the role of Fides in the "Prophet." Her daughter, Mlle. Marie Krebs, who died some time ago, was renowned as a pianist.

At the Opéra M. Gailhard, the director, is expected to return today from Biarritz in his automobile and to assume the management of affairs immediately. Alvarez re-enters tomorrow as le Prophète. On the 5th Madame Grandjean will come back from Bayreuth and re-enter here in "Les Huguenots" and "Le Trouvère"; Mlle. Bréval re-enters on the 15th in "Le Fils de l'Etoile," and Mlle. Zambelli, too, will re-enter on the same date.

September 10 to the Association of French Music Composers, Poets and Singers of Songs (chansonniers) will hold a meeting in the salon of the house of Ch. Audran, Rue de Clichy, to adopt a constitution and arrange for the publication and sale of their works.

Mr. and Mrs. Alberto Jonás, of Detroit, sailed on the Philadelphia for America August 27. Miss Marion Ivell

and Miss Jane Ivell, of Boston, took passage for New York August 31 aboard the Kaiser Wilhelm der Grosse.

M. Pizzarello, the New York singing teacher, who has been in Europe attending among other events the Paris Conservatory examinations and visiting Munich, Milan, Nice (his native town) and other places of interest, leaves here on the 17th of September. Mr. Pizzarello loves art in Europe, but is an enthusiastic American.

Mrs. Julie Wyman, who has been in Paris several months studying specialties with the composers Gabriel Fauré and Reynaldo Hahn, and advising with Marchesi in a pedagogic direction, returns to the United States on the Kronland October 15.

THE MUSICAL COURIER of August 24, just received (half a day ahead of usual time), has reproduced in its "Variations" columns a very characteristic snapshot group of the composer Mascagni and pupils at Rome, in which the maestro seated at the piano bears a remarkable resemblance to the United States Vice Consul at Milan, Italy. The Hon. H. P. Smith, a very musical gentleman, prepared, I believe, for the career of an operatic tenor, but, like some prime donne, he loved, got married and settled down.

DELMA-HEIDE.

MUSIC AT THOUSAND ISLAND PARK.

[SPECIAL CORRESPONDENCE.]

TALI ESEN MORGAN and his famous Ocean Grove Orchestra returned Saturday evening from a ten days' trip among the Thousand Islands. The orchestra of fifty was accompanied by forty-five more, and the entire party had the most enjoyable time of their lives. The party left Asbury Park in the early morning on September 1, and at Jersey City boarded a special train of coaches. Clayton was reached at 7:30 that evening, and the destination, Thousand Island Park, at 8:30, where a fine dinner awaited a very hungry crowd at the Columbian Hotel.

Thousand Island Park is one of the most naturally beautiful spots on the St. Lawrence River, and the Columbian Hotel is known as one of the finest. Mr. Morgan had chartered the private yacht Fleeta for the exclusive use of the party, and also had secured any number of skiffs. The orchestra gave three evening concerts in the spacious hotel parlors, which were attended by the most select society people. On Sunday they played at the Auditorium service. Thursday evening a fine concert was given at the Alexandria Bay Auditorium, and on Friday afternoon at 2:30 in the Clayton Opera House before an audience that crowded the building to the doors. At all these musical events the vocal soloists were Julian Walker, basso; Frederic Charles Freemantel, tenor; Grace Underwood, soprano, and Helen Summers, contralto. The instrumental soloists were Cecelia Bradford, Susie B. Cogswell, Señorita Caro and David Gootenberg, violinists; John Bradford, flute; George Lucas, trombone, and Madame Severina, cellist.

During the summer weekly concerts have been given in the Thousand Island Park Auditorium under the management of Tali Esen Morgan. To conduct these concerts Mr. Morgan sent there Alex McGuirk, who until three weeks ago had been Mr. Morgan's assistant for four years. When the Ocean Grove Orchestra arrived at Thousand Island Park the "news" was given out that the Association had given entire charge of the music for 1905 to Mr. McGuirk. A meeting of the Association was called for Monday evening, and every vote was given to Mr. Morgan, who will again take charge next season, replacing Mr. McGuirk with another director. He has also arranged for a series of entertainments to be given at Clayton and Alexandria Bay.

At the close of the concert in the hotel parlors on Thursday evening Mr. Morgan was presented with a very fine solid gold watch chain and locket. The presentation speech was made by the Rev. Dr. A. E. Ballard, the vice president and manager of the Ocean Grove Association.

Reform in Comic Opera.

DANIEL FROHMAN in his management of Daly's Theatre is making it the recognized home of a refined order of musical comedy. The pieces played there aim to be successes of the old Gilbert and Sullivan order, in so far as the creations of those two geniuses can be approached in these days, when funny lines consist of jokes straight from the shoulder instead of being witticisms that flash like the blade of a rapier. One of them—"The School Girl"—has brought back Edna May, the young American comic opera singer, who, after her almost sensational success here in "The Belle of New York," went to London, where, except for an engagement in the country, she has been ever since, and where she is very popular. The other London success to be brought over here is "The Cingalee."

NORDERNEY.

NORDERNEY, August 28, 1904.

NORDERNEY, this little island in the North Sea, off the coast of Friesland, has been famous ever since Heinrich Heine wrote his celebrated sea poems here in 1826. As a summer resort it has been well known and popular for many years, but since the Chancellor of the German Empire, his Excellency Count Bülow, has made it his permanent summer abode it has become the most fashionable seaside resort of the Fatherland. It affords visitors all the advantages of a high class summer resort. The beach is magnificent, the bathing excellent, the sea breeze delightful, and the town that has sprung up here, with its villas, fine hotels, restaurants, cafés, concert halls, theatre and stores, has the character of a large city. Over 30,000 people are summering here at present. Although my nerves have been well fortified against the onslaught of the coming arduous Berlin concert season by a sojourn in the Alps, still I find a supplementary rest here by the sea very beneficial.

Norderney can boast of a musical life of importance. I am not speaking of the daily concerts, morning, afternoon and evening, at which good music is discoursed by good bands, much as in every other large summer resort; but of the weekly symphony concerts under Josef Frischen, which are high class, artistic events, where the best works in musical literature and soloists of worldwide renown are heard. These concerts have attained a national reputation and this is due to the farsighted policy of the commissioner of Norderney, Count von Oeynhausen, in securing a conductor of the first rank, like Josef Frischen, which from the start insured the high, artistic excellence of the undertaking, and to the patronage of Her Excellency the Countess Bülow, wife of the Chancellor, which at once put the concerts on a high social plane.

Count von Oeynhausen, as the representative of the Royal Prussian Government (for Norderney is fiscal territory), is the head man of the community, the president, as it were, the man who runs the island. A man of keen intellect, broad culture, imposing presence, polished manners and winning personality, he at once impresses one as being predestined for the position of intendant of a royal opera or theatre. That is the post he occupies in relation to these concerts. Being deeply interested in music and foreseeing the rapid development of Norderney he realized the importance, in founding these concerts nine years ago, of making them classical affairs of the first order, and his wisdom and foresight were demonstrated above all in the choice of a conductor.

Josef Frischen is the head man of Hanover in matters musical. As conductor of the Philharmonic concerts and of the celebrated oratorio society, Musikakademie, he occupies a high position. His orchestra is the Hanover Royal Orchestra, of which Hans von Bülow was formerly conductor and Joseph Joachim concertmeister. This orchestra was the best in the world at the time Joachim sat in it in the 60's.

Frischen is rapidly gaining a reputation in Germany as one of the great virtuosos of the baton. He is a young man as yet, but he has had wide experience. He was one of the four "guesting" conductors engaged by the Berlin Philharmonic Orchestra last year, the other three being Richard Strauss, Dr. Muck and Siegfried Wagner. He has also conducted in Cologne, Braunschweig, Dessau, Oldenburg and many other German cities with great success. As a composer, too, he has attracted attention. His "Athenischer Frühlingsreigen," for female chorus and orchestra, has been played in various concerts, among others by Nikisch in the Gewandhaus with signal success. A conductor of marked individuality, penetrating insight, tem-

perament, genial conception and with a remarkable control over his men, Frischen is a most interesting personality, and to his efforts is due the reputation that these Norderney concerts enjoy.

Frischen is a special protégé of the Chancellor and the Countess Bülow, and this, as I have already stated, gives to his concerts a social prestige that they could not otherwise have. As the first lady in Germany, next to the Empress, the Countess has, of course, enormous social influence. She is a great music enthusiast and patroness. In fact, music with her is a passion. She is herself an admirable pianist, having studied with Liszt; she is thoroughly familiar with the whole musical literature and is an excellent critic. Being especially interested in Frischen and his career, she not only attends the concerts here herself but often induces the Count and his guests to go. At a recent concert the Count and Countess, the Russian Minister, President Witte, Count Pasadowsky, of the Reichs-



COUNT BÜLOW,
The German Chancellor.

tag, and several other distinguished men who were guests of the Bülows were seen in the first row heartily applauding.

Although I had heard a great deal about these Norderney concerts, still I was surprised, in looking over some old programs, to find as soloists the names of Andrade, Prevosti, Burmeister, Godowsky, Sophie Menter, Lassalle, Bertram, Naval and many other world renowned artists. I was still more surprised in attending last Thursday's concert at the program and the quality of the performances. We are all inclined to look upon summer concerts by the sea as second class affairs, but I found here a symphony concert that would have been a credit to any of the winter concert series of any of the great German cities. The soloist was Dr. Otto Neitzel, the celebrated pianist and critic of Cologne, and this was the program:

Romeo and Juliet.....Tchaikowsky
Piano concerto, G minor, with orchestra.....Saint-Saëns
Dr. Otto Neitzel.

Tannhäuser Overture.....Wagner
Piano soli—
Ballade, A flat.....Chopin
Campanella.....Liszt
Dr. Otto Neitzel.

Symphony in C minor.....Beethoven

The orchestra numbers only about fifty men, but Frischen made it sound like double that number. Rarely have I heard a conductor get such sonority from an orchestra of that size. He inspired his men and made each one give his utmost. It was extraordinary. But not only in volume of tone did Frischen work wonders. He is master of every shade of nuance and his coloring in all the softer tints was exquisite. In the rarely heard "Romeo and Juliet" overture this was especially noticeable. Frischen has absolute command of his orchestra, both collectively and individually. Parts that call for the full orchestral apparatus, as for instance, the glorious C major theme in the finale of the Beethoven symphony, he brings out with massive, satisfying fullness, and parts in which the various instruments are heard in solo or duet, whether in the woodwind, brass or strings, parts requiring delicacy and lightness of touch, he gives equally well. He was handicapped by poor woodwind players. Several of his regular men were ill and substitutes had been hastily secured, and these were inferior musicians.

This was especially noticeable in the beginning of the "Romeo and Juliet" overture, where the woodwind alone plays. They were out of tune. Later, in the opening of the "Tannhäuser" overture, they were better. But these slight defects did not weigh heavily in the balance. Frischen has the rare gift of inspiring each man to do his best at all times—the greatest attribute a conductor can have. His conception is big, healthy; his melodic outlines clear and broad; his rhythm marked and energetic, and his warmth infuses not only the orchestra but the audience as well. Frischen is magnetic, hence his remarkable control over his forces. His outward demeanor in conducting is unostentatious, quiet, forceful. There is no wild beating of the air, no frantic gestures, no posing, none of these abominations, in which so many of the younger conductors deem indispensable to indulge. With Frischen there is never a lost movement, never a turn of the head, never a look, in fact, that is lost; everything counts. One feels the man's reserve energy. It is only by this method of conserving his forces and wasting no nervous energy that the man is enabled to produce such effects with such limited means at his command. Frischen is a genius. The world will hear much of him in future, for he is surely one of the coming men.

I was much interested in hearing the soloist, Dr. Otto Neitzel, of Cologne. Ever since I have lived in Germany I have heard the praises of this remarkable man sung in all the twenty-four keys, but I never had the opportunity to hear him before. Neitzel is one of the most interesting personalities in the musical world today. As critic of the Cologne Zeitung, one of the most reliable, widely read and influential daily papers on the Continent, he is known far and wide for his keen musical judgment, brilliant style, humor and esprit. Neitzel is the most famous critic in Germany since Hanslick. He is a far greater critic than Hanslick ever was, for he has a much deeper musical knowledge and a far broader horizon. He is not a blind follower of any one school, but a wide visioned man who recognizes and furthers the lofty and beautiful in art, whatever the form may be in which it appears. As a critic

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Dr. Neitzel stands at the head of the fraternity in Germany. He is a prolific composer. He has written a piano concerto which Busoni and others have declared to be a masterpiece, and the beginning of a new school. It is said to be the most difficult piano concerto ever written. He has also written five operas. His last one, "Barbarina," will be produced at the Wiesbaden Concert Opera the coming season. As a linguist alone Neitzel would command attention. He knows seven languages and speaks and writes fluently German, French, English, Italian and Russian. He is continually translating opera texts and dramas from one language into another. Celebrated composers apply to him for translations, as well as for original libretti, for he also writes dramatic works.

What shall we say of such a man? His versatility is marvelous! And be it remembered he is enormously active in all these various fields. With such thoughts in my mind I sat in the Kurhaus last Thursday waiting for Dr. Neitzel to appear. It seemed incredible that a man so busy in so many different branches could play the piano, too. He came, sat down and played the Saint-Saëns concerto with orchestra in such a masterly manner, with such mental grasp, such sure, firm technic, such ease and élan, such individuality of interpretation, such rhythmic precision, that I speedily forgot all about Neitzel, the critic, the journalist, the composer, the linguist and thought only of Neitzel the pianist. He is one of the most interesting piano virtuosos of the present time. He is such a profound musician that he is always far above the work in hand, and his technical command is so great that he can give his whole attention to interpretation. He played the first movement of the concerto with authority, the scherzo with delicacy and piquant nuances and the finale with freedom of style and yet with extraordinary rhythm and strong characteristic accents.

His conception of the ballade was poetic and free, much as if it were an improvisation, while in the Liszt study his touch was delightful. As an encore he played the Chopin G major nocturne with a beautiful singing tone and with a dreamy lyric conception that languished without being sentimental. I am told that Neitzel has a very large repertory. He is especially noted as a Beethoven player and for his lecture recitals. As he will give several of these in Berlin next season I shall have an opportunity to hear him. At such recitals, which he has given in various countries, he lectures in five different languages, but that is a mere bagatelle with him. As a pianist I was struck by his absolute, sovereign command of the works interpreted and of the instrument, by his lofty conception, by his fire, by his remarkable rhythm and by the little individual touches through which he brings out many hidden beauties.

After hearing him play he appeared to have grown several feet. Where shall we place this man? Is he the greatest pianist among the critics, or the greatest critic among the pianists, or the best linguist of the composers, or the leading lecturer of the linguists? He is great in every department and an honor to each one of them. We brethren of the quill should be proud that there is in the fraternity one who can criticize in a masterly manner and

then sit down to the piano and show the artist criticized how to do it better. "Criticieren ist leichter als Bessermachen," as the Germans say. Dr. Neitzel can do both.

Both Neitzel and Frischen were stormily applauded and recalled again and again.

There was an interesting episode in connection with the piano on which Neitzel played. Through some misunderstanding the piano that was ordered from the mainland



CONDUCTOR JOSEF FRISCHEN.

DR. OTTO NEITZEL.

did not arrive, and at the last moment it looked as if Neitzel could not appear, and in consequence there was great excitement. The matter came to the ears of the Countess Bülow, who immediately placed her own new Bechstein grand at Neitzel's disposal, and thus saved the day.

The Chancellor, who prefers Norderney to all other German summer resorts and who has come here regularly for the past five years, seems to enjoy his stay here immensely. He occupies a villa overlooking the sea. He works hard until 5 p. m., when he strolls about the promenade with the Countess for two hours. He takes his meals in the restaurant Richter, and a curious crowd is always assembled in the Strandstrasse just before his dinner hour to see the couple pass. The camera fiend is much in evidence. The Chancellor's evenings are devoted to reading. He is especially fond of reading the memoirs of

his great predecessor, Bismarck. Occasionally he makes a flying trip to Berlin, which can be reached in ten hours. On the whole, he spends his summers here very quietly. It is a great relief for him to get away from the eternal court festivities of the capital. As the readers of THE MUSICAL COURIER are so familiar with the picture of Emperor William, which adorns these weekly articles, one of his right hand men, the Chancellor, will no doubt prove interesting.

ARTHUR M. ABELL.

Success of Mr. Bennett's Pupils.

MISS RUTH PEEBLES, late of the "Prince of Pilsen" Company and for two years previous one of S. C. Bennett's promising sopranos, has recently been engaged for the coming season by Henry C. Barnabee in his new vaudeville sketch.

Miss Peebles was selected from many applicants principally because of her sweet, sympathetic voice, her method of tone production, phrasing, &c. Miss Marie Henwood, another talented pupil, was engaged by "The Jewel of Asia" Company and left last week to join the company, in Ottawa, Canada. Mrs. Hallie White is singing with much success throughout California in the leading vaudeville theatres. Miss Gertrude Horner, soprano of Smithfield M. E. Church, Pittsburg, sang at Mr. Bennett's recitals in Asbury Park during the month of August, as did also Miss Peebles and Miss Florence Hands, another very talented young soprano.

The William L. Whitney School in New York.

THE William L. Whitney International School, of Boston, Paris and Florence, will open a branch in New York early in the season. Mr. Giraudet, who was at the Boston branch last winter, will this year divide his time between the two cities, Boston and New York. His opera class was a feature of the school last year and will be conducted on the same plan this winter. Mr. Giraudet was so well known as a teacher in Paris and so many of his pupils have made great successes in the professional world, that his classes in Boston were at once filled, and there is no doubt of his immediate success in New York. Announcement of the location of the school will be made later.

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GRENADIER GUARDS BAND.

THE Grenadier Guards Band, of London, King Edward's crack musical organization, is filling a six weeks' engagement at the St. Louis Exposition. The management of the Fair has secured many celebrated bands and orchestras, and at present three of the greatest of the world's military bands are playing daily in the exposition grounds. Without making any invidious comparisons, and without any desire or intention to depreciate the high standing of the other bodies of musicians who have been drawn to the World's Fair, it may be said with absolute truth that the Grenadier Guards Band is attracting more attention at the present moment than all the others put together.

The band, which is composed of sixty men, is under the direction of Lieutenant Albert Williams, a band leader and composer of high reputation in Great Britain.

Baring Brothers, of London, sole managers of the Grenadier Guards Band, made the contract with the officers of the St. Louis Exposition, receiving for the six weeks' engagement \$50,000. This is much the largest amount ever paid any military band for a like engagement.

At the expiration of the St. Louis engagement the band will tour the large cities for five weeks, spending at least one week in Canada. Mr. Baring, who is in New York, is now booking dates and arranging the preliminary details of the tour. The band will sail from New York for Liverpool November 12.

The band's concerts at the St. Louis Exposition every day are attended by enormous crowds, who cannot repress their enthusiasm. The programs are such as delight all classes of music lovers. They are varied and strong. Conductor Williams is a past master as a program maker and has at his command such a repertory as no other military band in the world possesses.

Only once before in recent years has the Grenadier Guards Band been permitted to leave England. This was in 1872, when it participated in Patrick Gilmore's International Peace Jubilee in Boston and was given a magnificent reception. Many honors were showered upon the Britishers, who occupied a conspicuous place among the scores of bands taking part in the great music festival. The visit of the band to Boston and New York is fresh in the memory of all who heard it play. Since 1872 the organization never has left Great Britain.

The Grenadier Guards Band may claim descent from the earliest body of musicians associated with the British army. Only a few weeks before his death Charles II, on January 3, 1685, signed a warrant authorizing the establishment of twelve hautbois players to be attached to his regiment of footguards, and this is without doubt the first record of a band, other than drums and fifes, in His Majesty's forces.

It is a tradition in the Grenadier Guards that Handel composed the well known March in "Scipio" as a parade slow march for the regiment. It has been in use for this purpose from time immemorial. As for their quick march,

"The British Grenadiers," it is at least as old as Queen Anne (early eighteenth century).

The band was sent to Paris in 1815 to join the regiment during its sojourn in the French capital, but it does not appear to have attained to any high grade of excellence until some years later. Under the late Lieut. Dan Godfrey, who was its conductor for over forty years (1856-97), the band won a reputation second to none in the world.

The present conductor, Lieut. Albert Williams, Mus. Bac., Oxon., has held the position for seven years, during which time he has spared no effort to keep his band abreast of the musical development of this progressive era.

The concerts given by the Grenadier Guards Band are popular features in the outdoor life of London. They have been, in particular, for many years one of the leading attractions of the annual exhibitions at Earl's Court. During the last few seasons the classical programs given on stated evenings have drawn crowds of delighted amateurs to the illuminated gardens of this popular resort. The band also plays from time to time on Sunday evenings in the royal parks, and frequently during the King's residence at Windsor, on the east terrace of the castle, the gardens being on those occasions thrown open to the public by royal command.

Every royal festival is attended by the band, which accompanies the guard of honor at the King's levees, the Queen's drawing rooms, or, as they are now called, their majesties' courts. The Guards musicians are invariably called upon to play during the state banquets at which, whether in Windsor or in London, the King entertains Continental sovereigns.

On these occasions the program is always submitted for the royal approval, as is also done whenever, during their majesties' residence in London, the band plays before the palace at mounting or relieving guard in the forenoon. This latter ceremony, whether at St. James or Buckingham Palace, is always attended by a huge crowd of interested spectators and enthusiastic listeners, many of whom are accustomed to escort the band back to its quarters in Wellington or Chelsea Barracks in order not to lose a note of its music. At various times the band has taken part in special services at St. Paul's Cathedral, as, for example, at the "Thanksgiving" for King Edward's recovery from illness during the coronation year. Another interesting ceremony in which the band performs in the cathedral is the annual Welsh Festival held on St. David's Day, when, besides playing solos, the military musicians accompany the congregational singing.

At Queen Victoria's jubilee celebration the Grenadier Band was stationed at St. James Palace and played during the passing of the procession. It was likewise present in the great train of mourners which followed the Queen's funeral car through the streets of London, and again a few days afterward when her remains were laid to rest in the mausoleum at Frogmore near Windsor.

No matter how skillful are the instrumentalists who constitute a band or orchestra their work cannot reach a high standard of excellence unless there be a capable leader to guide them. Such a one is Albert Williams, conductor of

the Grenadier Guards Band. He is a doctor of music, having won his degree at Oxford. Lieutenant Williams was born at Newport, Monmouthshire, England, March 14, 1863. When a lad of fifteen he joined the Sixty-first Regiment at Bristol. Showing uncommon talent for music young Williams was authorized to organize a drum and fife corps. In 1879 he joined his regiment in Malta and became a cornet player. Already he played the flute excellently, and had begun to study music seriously. The following year he went to India and thence to Afghanistan. Here he became the euphonium player in the band. Barthmann, the band master, who was a fine musician, took a deep interest in the young man and instructed him in harmony, composition and instrumentation. Young Williams made such progress that in a competitive examination he stood first among the contestants, carrying off the two highest prizes. His success so pleased the officers of the regiment that they promoted him, and he was sent to Kneller Hall to take a complete course in band and orchestra. Here his ability as a band leader, his skill in instrumentation and his success in composition attracted much notice. His "Heloise and Abelard" overture, which was published about this time, was highly praised. February 11, 1888, Williams was appointed bandmaster of the Tenth Hussars. In November, 1890, he was one of the three successful aspirants who passed the examination at the Royal Academy of Music of the directorship of Kneller Hall. In 1891 he passed the preliminary examination for the Mus. Bac. degree at Oxford. He sustained a rigid examination in musical theory, musical history, the reading of orchestral scores, &c., and came off with flying colors. While habited in the Queen's uniform the coveted degree was conferred upon him. In 1892 Mr. Williams was transferred to the Royal Marine Artillery, where his ambition found large scope. Here he conducted a large orchestra. After this his career was wholly successful, and his reputation as a bandmaster became very high.

In 1897 Mr. Williams succeeded Lieut. Dan Godfrey as leader of the Grenadier Guards Band, and has proved his worthy successor. In 1899 arrangements were completed for a tour through the United States and Canada, but the British authorities objected, and the project had to be abandoned. Nor was the band allowed to visit St. Petersburg at the invitation of Russian nobility. While Leader Williams is an inflexible disciplinarian and a stickler for the most careful work, he is uniformly courteous. He is esteemed by all who know him, and his men hold him in the warmest regard. They respect him for his profound musicianship and like him for his genial nature.

While Mr. Williams may be regarded as a prolific composer, he never writes carelessly or flippantly. Among his best compositions are these: "Heloise and Abelard" overture; overtures to "Proserpine," "Plutus," "Sancho Panza" and "Frauenlaub"; grand marches, "Processional" and "Ecclesiastical"; "The State Ball Waltzes," "Belmont Quickstep" and several dozens of other marches, waltzes, mazurkas, &c. The most important work yet created by Mr. Williams is his oratorio, "Elisha," which will be produced soon in England. As a conductor Mr. Williams is force-

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Bloomfield Zeisler a Navajoe.

(From the Charlevoix Sentinel.)

AMONG the guests at the Beach Hotel are Sigmund Zeisler and wife, of Chicago. Mr. Zeisler is a prominent Chicago lawyer, and Mrs. Zeisler is none other than the renowned Fannie Bloomfield Zeisler, the greatest pianist in the world. Madame Zeisler has rooms at the Small cottage, where she has her own Steinway piano. This great artist recently returned from Paris, where she created a decided furore among musical critics. * * * The Beach Hotel last Saturday night was the scene of the most notable society event of the year. A costume party was the attraction, and the first prize for costume was awarded Mme. Fannie Bloomfield Zeisler. Madame Zeisler was dressed as a Navajoe Indian woman, and carried a black and tan sawdust papoose on her back. The eminent pianist entered fully into the enjoyment of the occasion. But if the many thousands throughout the world who have been entranced by her superb talent could have seen a photograph of her as Hon. Julius Rosenthal presented her with an empty pocketbook, in the award of prizes—!

Savage's "Parsifal" Artists.

HANNA MARA, Johannes Bischoff and Putnam Griswold have arrived from Germany. Madame Mara is a Hungarian, and comes from the Stadt Theatre at Breslau. She will sing the role of Kundry in Henry W. Savage's production of "Parsifal," sharing the role with Mme. Kirkby Lunn and Florence Wickham. Johannes Bischoff, who will sing Amfortas, has been the leading baritone of the Stadt Theatre at Cologne. Putnam Griswold is a young American singer who has won success in Germany. He has been the principal basso of the Stadt Theatre at Frankfurt-on-the-Main. He will be heard as Gurnemanz. All the principal singers engaged in Europe by Mr. Savage will be here not later than September 26, when the orchestra rehearsals will begin.

Ella Russell's Extended Tour.

ELLA RUSSELL, the dramatic soprano, will be in demand. She is already engaged by many of the leading societies and orchestras, including the Boston Symphony Orchestra, Philharmonic Society, of this city; Philadelphia Orchestra, Walter Damrosch Orchestra and the New York Oratorio Society. Miss Russell will remain in this country until the late spring, and will sing three concerts on the Pacific Coast with Ysaie.

FRITZ KREISLER.



THE announcement of the return in January next of Fritz Kreisler, the eminent Austrian violinist, is creating unusual interest throughout the musical world. The past two years have been the most successful of Kreisler's entire career; he captured London and Berlin with his pre-eminent performances of the masterpieces of the violin and his extraordinary musicianship.

With such masterpieces as the Brahms concerto, the Beethoven and Bach concertos, Spohr, &c., Kreisler has won distinction of the highest order.

Kreisler is perhaps the most eclectic violinist before the public today. He can play airy trifles with infinite grace and charm as well as vivacity; Beethoven with profound depth, breadth and virility; Mendelssohn with the right sweetness, sentiment and power. It is seldom that an artist can master to perfection music so different in character. Kreisler, although possessing individuality of style and tone, is the most impersonal of violinists. He is said to have the largest and most extensive repertory of any living violinist, part of which is here given:

Repertory of Violin Concertos with Orchestra—Beethoven, Bach (two concertos), Bruch (two concertos, first and second), Brahms, Mendelssohn, Mozart (A major), Goldmark, Tchaikowsky, Spohr (No. 8), Viotti (concerto No. 22, A minor), Conus (E minor), Saint-Saëns, Vieuxtemps (two concertos, second and fourth), Wieniawski (No. 2), Erlanger (new), Stanford (new.)

Miscellaneous with Orchestra—"Devil's Trill," Tartini; "Non piu mesta," Paganini; "Rondo Capriccioso," Saint-Saëns; "Caprice," Guiraud; "Zigeunerweisen," Sarasate; "Carmen" fantasia, Sarasate; "Variations," Joachim; "Fantaisie Russe," Rimsky-Korsakoff; "Symphonie Espagnole," Lalo; "Fantaisie," Schumann.

The following recital programs from Mr. Kreisler's repertory are interesting:

PROGRAM NO. 1.

Suite, E minor, for violin and piano.....Bach
Devil's Trill.....Tartini
Fugue, A minor (for violin alone).....Bach
Sarasate, B minor.....Corelli
Tambourin, C major.....Leclair
Gigue, E minor.....Francoeur
Variations on a theme by Corelli.....Tartini
Humoresque.....Dvorak
Variations (Twenty-fourth Caprice).....Paganini

PROGRAM NO. 2.

Concerto (first part).....Goldmark
Sonata, B minor (violin alone).....Bach
Prelude and Allegro.....Paganini
Chanson, Louis XIII.....Couperin
Pavane.....Couperin
Fugue.....Tartini

Two Slav Dances, A major and E minor.....Dvorak
Airs Russes.....Wieniawski

PROGRAM NO. 3.

Suite, B minor.....Locatelli
Concerto, No. 4.....Vieuxtemps
Chaconne.....Bach
Melodie.....Gluck
Allegro.....Corelli
Tambourin.....Rameau
Gigue.....D'Angella
Chanson San Feroles.....Tchaikowsky
Scherzo, C minor.....Tchaikowsky

PROGRAM NO. 4.

Sonata, E major (entire).....Bach
Concerto, E minor.....Conus
La Folia.....Corelli
Garten Melodie.....Schumann
Two Hungarian Dances.....Brahms
Air.....Goldmark
Sérénade Espagnole.....Chaminade

After a concert by the Royal Amateur Society of London, of which society the Prince of Wales is president, Kreisler was personally congratulated by King Edward, who honored him with the gold crown badge, making him an honorary member of the society.

The London Philharmonic Society conferred upon Kreisler the Beethoven gold medal, which has been bestowed upon but five other violinists within ninety years.

Kreisler was commanded by the King to play at the wedding of Princess Alice. King Edward on this occasion presented him with a pair of link cuff buttons with a large diamond "E" (Edward) and ruby "R" (Rex) on each button. The gift was accompanied by a written document, expressing admiration and appreciation of his high art.

The eminent violinist has been the recipient of various other honors from royalty.

Dahm-Petersen in the South.

ADOLF DAHM-PETERSEN, the baritone, gave a recital at Birmingham, Ala., last week. The Birmingham Age-Herald speaks of his work as follows:

Adolf Dahm-Petersen gave a recital yesterday afternoon and was enthusiastically received. The concert room was filled with a discriminating audience, which included many musicians and cultivated music lovers.

Mr. Dahm-Petersen has a rich baritone voice, and is an artist of the first rank. He has a range of two octaves and more, and his intonation, enunciation and poetic and musicianly interpretation are thoroughly satisfying to the musical listener.

Before he began to sing Mr. Dahm-Petersen delivered a brief lecture on the composers, and gave suggestions as to the best way of listening to recitals. Tone quality, he said, was not everything in singing. It was certainly not the most important thing. The style of singing the interpretation of the composer, the enunciation of the words of the song and the phrasing were things of the highest importance, and the points by which the artist should be judged. Mr. Dahm-Petersen concluded his lecture by a short poetic reading, in which he wove around the songs on his program a tender story.

The artist played his own accompaniment.

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CINCINNATI.

CINCINNATI, September 10, 1904.

ADOLF HAHN, the ambitious and young director of the Hahn Festival Orchestra, returned during the past week from a delightful sojourn of two months in the Georgian Bay region. Mr. Hahn and his beautiful wife spent much of their time fishing, of which sport they are very fond. Incidentally they speared and clubbed frogs until they were dead, and the tall fish and frog stories which since their return they have told to their friends would fill a volume of Munchausen tales. Mr. Hahn on his vacation tour arranged a great deal of orchestral music and did some composing. He is now in the midst of labors arranging for a tour with his orchestra through Ohio in October. Bookings have been made for Springfield, Columbus, Wooster, Canton, Massillon and other cities. Mr. Hahn is also organizing a students' orchestra class, which, in connection with his violin school, will be given weekly rehearsals under his personal direction, beginning at the close of the present month. This orchestra, composed not only of Mr. Hahn's talented pupils but of talented young performers who are not members of the class, will give a series of four concerts during the season.

Jessie Straus, who owes her entire musical training to Adolf Hahn, has again received the enviable distinction of being selected as the violin soloist of Sousa's Band for its coming American tour. Miss Straus was the soloist of the famous band the latter half of the past season, and her warm, passionate playing, sparkling with vivacity and expression, captivated all the audiences before which she played. Among some 250 competitors, all applicants for the place, whom Sousa heard personally, Miss Straus carried away the honors and the lucrative prize of engagement.

Richard Schliewen, the well known leader of violas in the Cincinnati Symphony Orchestra and head of the violin department at the Metropolitan College of Music, has returned from his summer vacation, which he spent at Winona Lake, Ind., and Crystal Beach, Ont. During the Winona Assembly Mr. Schliewen appeared frequently in solo and ensemble work. During the summer he refused an offer from the management of the Pittsburgh Orchestra to be the leader of the violas in that organization, and signed an advantageous contract for three years with the Cincinnati Symphony Orchestra. It is probable that Mr. Schliewen will be heard this season in the famous "Harold" symphony for orchestra and viola obligato. He is also planning sonata evenings in the form of historical recitals, with Sidney Durst, pianist, to be given under the auspices of the Metropolitan College of Music.

The Oscar Ehrgott Voice School has opened up the season with an extraordinary éclat, the matriculation far exceeding all expectations. With a chorus of some seventy voices, all of them trained by his school, he began rehearsals last week of the opera of "Carmen," of which he will give a public performance in its entirety with costumes and scenery. This means an ambitious undertaking, but Mr. Ehrgott luxuriates in difficulties and always blooms out into triumphant success. Such was the record of his past achievements when he gave with his pupils Spohr's "Last Judgment," the "Creation," the "Messiah"; "The Swan and Skylark," of Goring Thomas, and Flotow's "Stradella," the revival of which last season was a surprise and triumph.

John Yoakley, organist, has succeeded in elevating the standard of music at the Scottish Rite Cathedral. The music at its reunions, gatherings and initiations has become a feature of record. Mr. Yoakley is thorough, musicianly and persevering in his efforts to make the "Heavenly Muse" a handmaid indeed of the solemn rites and functions of Masonry. In improvising on the organ and composing his work has been highly appreciated. There are two distinct choirs of the Scottish Rite—a mixed choir of well known soloists (fourteen voices) and a double male quartet choir. The organ is a fine three manual electric pneumatic instrument, with echo separate organ, the Aeolian attachment being used occasionally as an adjunct. Mr. Yoakley is also the organist of Christ Church, where he plays standard works for one of the best choirs in the city.

Signor Albino Gorno, dean of the faculty of the College of Music, has returned invigorated by his summer trip. The long voyage in the southern seas gave him rest and increased health to body and mind, and he has resumed the year's work with enthusiasm. Signor Albino Gorno, accompanied by his charming wife, passed his vacation on Lago Maggiore, the favorite haunt of the world's musicians, with many excursions into Switzerland and over its

mountain passes. A pleasant feature of the homeward voyage was a visit to the beautiful Azores Islands, situated midway between America and Europe. For the pleasure of a distinguished delegation of Roman congressman bound for America the ship's company allowed this visit, which is indeed a rare privilege and was much enjoyed by all the passengers, for its was like a glimpse into fairyland. The magnificent green landscape, the horticultural cultivation, together with the hospitality of the inhabitants, exceeded all expectations.

Emma Heckle, soprano, has been enjoying a most delightful vacation in the Black Forest regions of South Germany. She also visited Baden Baden, which she says is a veritable paradise, and renewed acquaintance with famous singers and musicians. Miss Heckle attended the Bayreuth Festival and will return to her professional duties by the latter part of the present month.

Mrs. Mildred Marsh-Grinnell, of Chicago, a graduate of the Cincinnati Conservatory of Music, recently played, with honors, a piano recital in the historic old whaling town of New Bedford, Mass. A critic writes that "her technic was often brilliant and there was a charm of tone and touch in her playing that indicated an appreciation of the mood and feeling of the composers whose works she selected to present."

Signor Romeo Gorno, who was seriously indisposed as a result of an exceptionally strenuous year of teaching, so rapidly recovered his strength and energy with the aid of the health giving sea breezes that, contrary to expectations, he returned to his professional work at the College of Music during the present week.

J. A. HOMAN.

Dresden Opera—August 25, "Lohengrin"; August 26, "Contes d'Hoffmann"; August 27, "Norma" August 28, "Merry Wives of Windsor."

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BOSTON.

BOSTON, September 10, 1904.

MISS JESSIE DAVIS will resume teaching at her studio on September 26. During the summer Miss Davis and Mrs. McAllister have given two very successful concerts, one at Nahant and one at Manchester-by-the-Sea. Miss Davis was heard in public last year at a number of concerts, always scoring a success.

Miss Anna Miller Wood will resume teaching at her studio, in the Pierce Building, on October 3. She expects to arrive from San Francisco in time to resume her place in the choir of the First Church, on October 2.

Everett E. Truette has returned to the city after a long holiday at his summer home in Maine. On September 5 Mr. Truette gave an organ recital at New Church Chapel, Portsmouth, N. H.

Miss Clara Sexton, of the Whitney Vocal School, sailed last week for Florence, where she will study for a year with Signor Vannuccini.

Among the students of the Whitney Vocal School who will continue their studies the coming winter in the Florence school under Signor Vannuccini are Miss Melley, Miss Amsden, Miss Blanche Fox, Miss Morse, Miss Scott, Mr. Rosenstadt, Paul Allen, Miss Lott and Miss Reynolds.

Carl Faelten returned to town from Lake Sunapee, N. H., on the 8th, and Mr. and Mrs. Reinhold Faelten are expected to arrive from Europe on Wednesday next, September 14.

The last in the series of recitals given by Professor and Mrs. Guckenberger occurred in the parlors of the Rock-away, East Gloucester, before an audience which taxed the capacity of the house. The following "request" program was rendered:

Songs—
Nur wer die Sehnsucht kennt.....Tschalkowsky
Grüne Blätter.....Eulenburg
Piano, Second Mazurka.....Godard
Songs—
Adelaide.....Beethoven
Schlagende Herzen.....R. Strauss
Piano, Ballade, A flat.....Chopin

Song cycle, Elland.....Von Fielitz
Piano, Polonaise, E major.....List
Songs—
Nuit de Decembre.....Leoncavallo
My Little Love.....Hawley
Rosary.....Nevin

Philip Hale will lecture at the Whitney Vocal School this winter and will hear and criticize the work in all music departments.

MRS. SALLIE BRADLEY MacDUFFIE.

[WASHINGTON CORRESPONDENCE.]

MRS. SALLIE BRADLEY MacDUFFIE is easily one of the most popular teachers of vocal music in the city of Washington.

Her well known musical equipment and her successful musical experience are the basis for this. To these are added a strong social instinct and genial savoir faire that are truly delightful. These qualities give to this professor a large sweep of power which many would give much to possess. She is, besides, young, enthusiastic, progressive and conscientious.

Mrs. MacDuffie's last season was a most happy and advancing one in the best sense. Proof of this is that for this year she is branching out into new fields of endeavor in music and with two fine studios instead of one. Her residence studio will remain, as last year, in the superb hotel The Cairo, in the centre of the residential quarter of Washington.

Here will be conducted her private studio work, voice building, interpretation, diction, phrasing and enunciation, for which she is famous.

Mrs. MacDuffie has engaged a first class studio on F street, the centre of the shopping and promenade district, in which to accommodate those to whom it may be more

convenient. Here, too, she will have a large choral class, class work in various departments of vocal technic, and recitals later on, the studio being furnished with a large stage for practice in public work by her pupils.

Mrs. MacDuffie will this year make a feature of what she calls "an educational course in chorus work." She has a theory that the mere learning of songs by rote is as futile as it is unmusical, and that in order to enjoy music or to do it justice the singer must be capable of reading musical notation fluently as print. Too, she insists upon the use of the mind in song, that people shall memorize work and sing it independently of books and notes.

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DRESDEN PIANISTS AND OTHERS.

[DRESDEN CORRESPONDENCE.]

I.

THE first pianist I shall mention in this article is Emil Sauer, as he has so long been identified with Dresden musical life that it is difficult to associate him with any other musical centre. Sauer stands for the Rubinstein school as no other today can, except the famous representatives of Leschetizky's teaching. In this I by no means claim that Sauer is a subjective player in the Rubinstein sense. On the contrary he, so far as I was able to learn from his teaching, holds strictly to the intention of the composer wherever this may not be disputed, and very seldom departs from it. Wherever a composition clearly admits of two interpretations, and the composer has left the choice free, he naturally interprets according to his mood or sympathies. But in every other sense Sauer has the Rubinstein manner in grandeur of temperament, in almost intoxicating verve, thundering climacteric, largeness of tone and immense freedom of style. Never, however, does this lead him into the disasters into which Rubinstein often fell; indeed, no pianist holds his own great resources so well in reserve, for no matter how great the climax Sauer always lets it be understood that there is still more to follow if he wills.

All these grand qualities came into greater evidence than ever before in his Dresden concert of this season, which was one of the best that Sauer has ever given us and which I mention in passing. There were moments never to be forgotten, when one wondered why so great an artist has not more recognition in his own home. Those who have witnessed the wild enthusiasm of audiences in Vienna, Graz, St. Petersburg, in Spain, England and America must be forced to the conclusion that it is another case of a prophet in his own country, or was it that several other prominent musical events on the same evening would account for the small numbers present? I hear that the influence of some pianists and pedagogues who shall be nameless here is always thrown against Sauer, on the ground that he is merely a great "technician." If so, how false an estimation of so great an artist! In this connection I cannot help recalling a certain pianist, who always draws a full house here, who by all the great authorities is regarded as distinctly not a musician, but a technician. Why, then, does not this rule work both ways? For to this last mentioned pianist the audience listened with profound and reverent attention, while wholly unconscious, apparently, that many of the underlying principles of good musicianship as well as good pianism and the general facts

of musicianly scholarship were being ruthlessly ignored, not to speak of commonly recognized good taste in the interpretation. But to speak of the program at this time—it contained one entirely new number, a sonata of his own composition, which followed the Liszt sonata in one movement matchlessly interpreted by Sauer. The aforementioned sonata of his is inscribed with this legend: "Ils marchaient en plein printemps baignés de soleil." It shows great progress as a musical work, and if now and then it was somewhat reminiscent (especially in a theme resembling closely the opening one of Chopin's G minor "Ballade"), yet as a whole it contains passages and even movements of unsurpassed power and profound impressiveness. The adagio or andante was encoored so heartily that some minutes passed before the composer could proceed, and the whole number at the close received an ovation seldom granted a new work. This sonata reflects the sunny disposition of the pianist, who appears best to understand happiness and bliss and not so well able to penetrate the mysteries of tragedy, of gloom, suffering and frenzied despair in the G minor "Ballade" of Chopin, a later number on the program, which was the only number Sauer failed, to my mind, to adequately interpret. I am not yet convinced it is because he cannot, but because he will not. Tragedy and despair are unwelcome subjects to him, and where a composition at all admits of a brighter side, he invariably chooses it, though in this case it seems a great mistake to present any other than the most apparent. In his intensely interesting book, "Meine Welt," which I read again and again, always with pleasure and profit, Sauer tells us he knows what it is to have suffered all the slings and arrows of outrageous fortune. Then why will he not give the benefit of this experience to the world? Only in this manner can he become a true representative of his great master, Rubinstein, who, as no other, sounded all the passions that inform the human mind.

But, now to stick more closely to our subject, let us turn to another Dresden pianist, who is of entirely another school and yet in his style is perhaps incontestably the greatest German player representing a strictly German art. I speak of Hermann Scholtz, well known to all students in the Peters edition of Chopin's works. Scholtz is acknowledged by all to be the best living German player of Chopin. I emphasize the German, for after all only the Pole can truly understand the Polish music in all its subtle vagaries of soul and spirit, but Scholtz can take the lead probably of any other nation in this respect. Still he is not a subjective player, but an openly declared adherent of the objective school; in this he is an ardent follower of his teacher, Von Bülow, and as a great master of the plastic in piano playing probably no other artist except Von Bülow himself has so excelled; and, withal, he can produce a tone from his instrument that must be the envy of all hearers.

Naturally he could not be a Chopin player if he were not a master of nuance, who has in his complete control all shades of dynamics, from the most powerful to the finest. Infinite "Grazie" would perhaps best characterize his style, but I have as yet failed to distinguish a note which the Polish word *Zal* conveys to the ear initiated in the mysteries of Chopin. Here again I miss the power of the tragedian which seems inborn in every Pole. Under Scholtz's playing women will not become hysterical, but men will admire the sound, good health of his style, his great mastery over all difficulties, his grand manner, beautiful touch and tone, marvelous plasticity, and elegance of finish; in other words, the German school in its perfection of detail and true musical understanding of a musical work as such. Yet in these very excellencies lies the chief cause of the one great deficiency of the German musician, in general (I here except Richard Strauss and Wagner; also, of course, Beethoven), especially the reproductive artist; it is the dominating passion for analysis, and this analytical faculty excludes the dramatic, as well as very largely the emotional.

Taken as an individual the German is the most non-catholic of all nations, and so he loses sight and hearing of the great world music, the world's sorrow, suffering, pathos; their "intellectual analysis is at variance with æsthetic appreciation," as Herbert Spencer, in his autobiography, says of himself. But in its great essence, music transcends analysis, and in attuning their ears only to the nice perfections of detail and construction, in picking the flower to pieces, so to speak, they are too apt not to see its first great beauty; they become deaf to the great word that after all, music has to speak. Is it not the Germans themselves who have most bitterly fought their prophets—Beethoven, Wagner and Strauss? To return to Scholtz from this digression, I by no means wish to make him the subject of such reproaches, for if he has any one quality which would place him among the world's geniuses it is his pure and simple naïveté, a point that would forever redeem him from any other failings that might be laid at his door. Therefore it seems to me he is inconsistent with himself, his very *raison d'être*, when in his ardent zeal for his master he becomes almost a fanatic in his "Pietät"; his almost over reverent deference to what may after all be the only outward intention of the composer, for did not Chopin constantly vary his interpretations? Is it possible by outward marks of expression to give once and for all a stereotyped interpretation of the true and inward spirit? Was not music given to us as a medium of expression for the otherwise inexpressible? May we not take all these compositions and play them as we ourselves feel them, as they happen to convey the true expression of our feelings at that moment? And may we not at another time cause them to express the very opposite? If Beethoven has written "piano" and we feel it "forte" will Beethoven forbid?

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"Gott bewahre." Like Von Bülow, Scholtz tolerates no "arrangements," no alteration from the text without the original accompanying it, not the slightest deviation from the outwardly manifest intention of the composer. He is a great scholar in all musical lore, is familiar with every Chopin autograph and the first editions of the classics; he is a master of "les agréments," the works in his library on this alone quite exhausting the topic. He denounces severely the liberties taken by Liszt, Rubinstein and others, and while one cannot always agree with such strict discipline, yet one must respect the German reverence for a work of art.

All the foregoing qualities I noticed at their best when Scholtz played the Mozart concerto in E flat for two pianos at the Mozart Verein this season. Percy Sherwood took the second piano. It was pleasant and interesting to note the sympathetic competition of these two artists, one vying with the other in bringing out the beauties of a work where the honors are equally divided between the two pianos. Scholtz is also a prolific composer who uses his large knowledge of theory and composition so as to display an easy mastery of all musical form, a new and original manner of harmonization which reminds one of Grieg, and an intimate handling of every device, known and unknown, to produce an infinite variety of musical ideas and melodic invention. Such pieces as his "Ländler," for instance, deserve close study.

Speaking of Percy Sherwood, I must not close this article without a word about his place in Dresden as an artist, which is certainly that of a rising one. To those who admire the style of Rubinstein as I do, perhaps that of Percy Sherwood will not appeal so strongly as it does to some others, more especially of the German school. Perhaps it would not be right to place him with either of these distinctly, for his spirituality would almost put him with the French, and yet again not altogether that, for he never verges on the sentimental, as the French are so prone to do. In some ways he reminds one of that finished and elegant pianist, Clotilde Kleeberg, in a certain finesse he has mastered. The best one can say of Mr. Sherwood is that he is himself, and in this personality counts for a great deal. If he is not eminent in those qualities that have made a Liszt and a Rubinstein, he has others they would have done well to imitate. One of these is the beautiful purity of his life and of his conceptions of the mu-

sical art; another is the quiet, still depth of his spirituality, most clearly heard in his compositions and often not less so in his piano playing. If he is not great in the sense of the great masters, he is greater than some of them in these particulars, and as a composer he bids fair to take a place not far from the top. But this spirituality needs in his case to be muscularized. His playing lacks a certain cogent vitality. "No art without life," cries Leschetizky. With more sturdy energy and virility Percy Sherwood might attain a pinnacle of greatness that he does not dream of, perhaps.

"He dreams," to quote Leschetizky again, "but he dreams only of soft things." One cannot imagine him, for instance, playing the "Reiter" polonaise of Chopin, the "Mazepa" etude, or the overture to "Tannhäuser." But perhaps this musical strenuousness does not appeal to him. It does not appeal to most Germans, and it is in the German school that Mr. Sherwood has been educated. I, however, must add here, with a hearty enthusiasm, that he has beautiful soft musical touch, a rather small, but beautiful, singing, carrying tone, and an elegant finished technic, where never a false note mars the technical perfection. To see him at his home with his delightful wife and beautiful little daughter, an ethereal, fairylike child, surrounded by his pupils and musical friends, all of whom constitute his devoted admirers, as he interprets his own compositions, is to see and hear him at his best. Indeed, there is something ideal in the life and personalities of this exceptional home, where one finds refreshment from the prosy and more sordid elements of the poor common world about us. It goes without saying that Percy Sherwood is eminently fitted by these innate qualities to give a worthy exposition of "Parsifal," which he has been doing lately in a course of lectures rendered in a simply classic German. His intimate and sympathetic understanding of this great spiritual work, his beautiful playing of leading motives and his finely appreciative summing up of the whole commands respect and admiration. On another occasion he played with Johannes Smith, the 'cellist, his sonata for piano and violin, in which he displayed his best qualities and which was most warmly received. The work, indeed, produced a profound impression. Both pianist and 'cellist were in excellent form. This, I should say, was at the salon of Bertrand Roth.

In this article I have spoken of artists in Dresden; it is

not, of course, intended in this space to mention all. I shall at some time refer at length to Bertrand Roth once more, who has already been several times described in these columns, and I should like to have written of Richard Burmeister, had he, like other artists here, given me a better opportunity of so doing. In my next I shall speak of pianists who have visited Dresden or who have newly installed themselves here, as for instance Wm. A. Becker, who made a sensation as an American pianist; Waldemar Lüttschig, Pauline Hoffmann, Else Skene Gipser, Carreño and others.

E. POTTER-FRISSELL.

Josef Hofmann Here.

JOSEF HOFMANN is a passenger on the steamer Grosser Kurfuerst, expected to reach New York yesterday, as THE MUSICAL COURIER goes to press. After a few days in the city Hofmann will leave for the West, to open his fourth American tour under the management of Henry Wolfsohn. The first recital will be given in Portland, Ore., September 29, to be followed by recitals in Tacoma and Seattle. October 4 is the date of the first recital in San Francisco, and two others are to be given in the California capital. From San Francisco Hofmann journeys to Southern California to fill dates in Los Angeles and other towns. After the Pacific Coast recitals Hofmann is to play in the Middle West. He is to return to New York in time to appear as soloist at the first Philharmonic concert. He will give the first of a series of recitals at Carnegie Hall November 19. His programs are to include new compositions by German and Russian composers unfamiliar to the musical public here.

Mr. Hofmann comes here direct from Baden-Baden, where he enjoyed a six weeks' holiday in automobiling and other outdoor sports.

Irma Saenger-Sethe.

THE violinist Irma Saenger-Sethe appeared for the first time in Prague. She played the Vieuxtemps "Fourth" concerto, with orchestra, and solo numbers by Bach and Brahms-Joachim. Strength and endurance, tenderness and sweetness of tone and a masterly technic are the distinguishing qualities of the interesting artist. After endless applause she gave an encore.—Prague Abendblatt.



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WASHINGTON.

WASHINGTON, D. C., September 19, 1904.

FANNIE BLOOMFIELD ZEISLER on February 24, Josef Hofmann December 13, De Pachmann November 25, are promised by Ernest Philpitt as Washington attractions.

F. Frederick Smith, the organist, has had his brother (who is associate musician in Yale with Horatio Parker) in Washington with him on a visit. F. F. Smith will be associated with the Wrightson College of Music in Washington.

The building of the college is in the last stages of preparation for the opening. Visitors are already flocking to see the changes wrought during the season by the college management. The whole intention is most complete and shows great intelligence and forethought. Light yellows and dark woods prevail in the coloring. All that could be thought of in modern convenience has been introduced. Offices and study rooms are almost ready for occupation. The catalogue of the college is a fit addition to the rest.

Mrs. Oldberg intends to do much singing this season. She has many urgent appeals and flattering propositions from managers, and surely ought to accept them. She has also many new designs for the conducting of her school this season. Among others is a Baltimore studio for certain days in the week.

Miss Elizabeth Patterson is in Pittsburg, where she has many friends. She goes thence to New York and later will be in Washington. She gives a recital here in the early winter. She is well and in fine voice.

Miss Mary A. Cryder, now in Paris, expects to sail October 15. She is full of enthusiasm over the results of her summer.

Miss Beulah Chambers, the pianist, has been giving entertainments in Henderson, Ky., which are favorably spoken of. Member of the Music Lovers' Knot of Washington, her programs are being discussed by that body.

How to secure nerve control in public performance, how to maintain an erect position while studying and playing piano, and how to listen properly to music have been recent subjects discussed by the Music Lovers' Knot. The next few meetings will be devoted to news from outside, as furnished by musicians who have been on summer travels. Much interest and growing numbers prove the value of the work being done by this union of musical people.

Miss Maude Marshall, from Dubuque, Ia., who has been singing with success in Chautauque, passed through Washington this week. She was guest of Mrs. Eben Brewer.

Miss Alice Eckhardt, the harpist, lately from Florence, Italy, with her mother, has taken up her residence at the Cecil, Washington.

A gifted pupil of Gustav Becker, the well known New York musician, is an earnest musician of Washington. Her name is Miss Wilmuth Gary. She is a composer of some promise, having received a medal at the World's Fair for creation while quite young. She is teaching piano here and has a large following. "Columbus Cheered by Hesper," "Naughty Cupid," "Because You Are You and I Am I," "When She Sang," "Gift of Gifts," and "When Papa Comes Home to Tea" are among her late writings.

Miss Burbage is among the Washington teachers who have been busy all summer. Her season at Bar Harbor has been one round of activity, all of it crowned with applause.

Henry P. Cole is the secretary of the Unschuld University of Music. Miss Unschuld is expected today in Washington.

W. Edw. Heimendahl, the well known vocal teacher, of Baltimore and Washington, has just returned from Long Island, where he passed his vacation. He will have his studio as usual this year at 1401 H street, N. W.

The Washington Conservatory of Music opens on the 14th of this month. It has an admirable faculty and many original features. The promise of the school is good. Miss Harriet A. Gibbs is president.

Thomas Evans Greene comes to town next week.

A pupil of Mrs. Sallie Bradley MacDuffie has made a signal success in concert in the South lately. Her vocal education has been had wholly with that teacher.

FANNIE EDGAR THOMAS.

Conrad Ansgore.

AMONG the piano virtuosos who employ their enormous technical powers in the services of serious, ideal art, Conrad Ansgore is in the front rank. In his first recital on January 26 he played Beethoven only, and he gave a performance ideal and distinguished in every respect, especially in the sonatas op. 81 and 111.—Allgemeine Musikalische Rundschau.



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The Michigan Conservatory of Music again opened its doors on September 6 with an enrollment larger than that of past years. The present faculty is composed of forty-five instructors, including world renowned artists. The following introduction from the catalogue gives an idea of the standing and character of the Michigan Conservatory of Music:

"During the past year the Michigan Conservatory registered over 600 students, representing almost every State in the Union and also the Dominion of Canada. The faculty was composed of thirty-eight teachers. These figures speak more eloquently than any possible praise. If it be added that the large number of inquiries and applications for admission from all parts of the country is constantly growing, and that the faculty has been increased to forty-five teachers, an idea may be had of the brilliant success that has attended this institution. Never before in the history of this country has a musical institution grown with such swiftness and extended its beneficial influence so promptly and firmly and so far as the Michigan Con-

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"The Michigan Conservatory of Music is now known as one of the most potent factors in this country for the diffusion of the highest musical education, and while its influence will, I hope and believe, always extend farther in the cause of modern progressive knowledge and proficiency, it shall also remain a repository of the pure traditions of art and of those principles, eternally true and lovable, which are the legacy of the great masters in music.

"ALBERTO JONAS."

Mr. Jonas, director of the Michigan Conservatory of Music, announces that he has engaged Dezso Nemes as head of the violin department. Mr. Nemes is recognized as the foremost Hungarian violinist and has gained considerable success in Germany, London, England, and also in New York and Boston, where his own playing and his chamber music concerts, given in connection with his wife, Mme. Melitta Nemes, herself an accomplished pianist, have attracted considerable attention. Mr. Nemes' departure from New York, while being a distinct loss to the musical community of this city, means additional gain and prestige to the brilliant faculty of the Michigan Conservatory of Music.

The Mehan's Arrive.

JOHN DENNIS MEHAN and Mrs. Mehan have returned and expect to resume teaching on and after September 20, when students will be received and classified. Mr. Mehan's many friends will be glad to hear that he is in better health than for five years past. They spend this week at Lake Mahopac.

Their Fame Is Spreading.

UNDER the heading of "Bringing It Down to a Fine Point" the Indianapolis Sentinel, September 4, publishes the following:

In the Questions and Answers column of THE MUSICAL COURIER the following letter from Nancy, France, was recently published: "DEAR MUSICAL COURIER—Would you have the goodness to let me know through your very interesting journal, THE MUSICAL COURIER, whether what one of my American friends told me is true—that the critic of the Tribuns was a reporter of baseball, the national sport, and that the critic of the Sun was only a sailor? I assure you that this interests me very much, because I am a musician, and I cannot understand how men of a profession so different can criticise our art. With the most profound respects, "A—N—"

THE MUSICAL COURIER answered the letter by saying: "We are unable to ascertain anything connected with the early life of the gentlemen in question. However, a reading of their musical writings leads us to believe that the suspicions of A—N— and his friend are not ill founded. Personally, we have always regarded the gentlemen as music critics by force of circumstances, but never as musical critics. The distinction is obvious."

John Barnes Wells.

SOME interesting press notices of the well known tenor John Barnes Wells are as follows:

Mr. Wells fairly thrilled the audience with his rich and highly cultured voice.—Index, Dover, Del.

Mr. Wells proved himself an artist of unusual culture and refinement. A voice of the purest tenor quality and an appreciative knowledge of its limitations make Wells an artist. He has a career upon which he has already successfully entered. He sings intelligently and with exquisite refinement; moreover he exemplifies the value of vocal repression. He attains climaxes without bombast or enforced effort. We have heard nothing more artistic this season.—The Press, Cleveland, Ohio (Wilson G. Smith.)

This young artist possesses a voice that is unique among the lyric tenors of the concert field. While as pure as the finest, it has a warmth, a melting quality and a seductive charm. Midway in the twenties, he has so mastered the principles of vocal art by intelligent study that his exceptional skill, combined with musical feeling, enables him to delight connoisseurs by his finished singing. In the Puccini air he emitted the high C with the ease of one absolutely sure of his resources. He imparted a fervor and virility that stirred the pulse. He firmly entrenched himself in the favor of the audience.—Newark News.

Mr. Wells' song recital was heard by a large and cultured audience, whose appreciation and delight was shown in enthusiastic applause. Mr. Wells possesses one of the most beautiful voices to be heard in the concert room today. It is a singularly pure and rich lyric tenor, and the volume is so ample that when occasion demands the employment of its full power the ringing tones take on a robust character that is very stirring. The fascination he exerts is not due solely to the rare and lovely quality of his tones.

To his natural vocal gifts he unites a knowledge of fine art in vocalization and an intelligence, grace, delicacy and sensitive feeling in interpretation that stimulates interest in his work, excites admiration for his accomplishments, and prompts a quick response to every appeal he makes. * * * Exquisite delicacy and penetrating tenderness imparted irresistible charm to Dvorak's heart touching tribute to his mother. * * * He summoned a fervor that had a rousing effect on his hearers. * * * His mezzo voice singing was convincing proof of his remarkable skill. * * * He gave to the audience the enjoyment that honest, polished and beautiful singing affords.—Newark Evening News.

Miss Annie de Jong.

HERE are some very complimentary press notices of the appearances of Miss Annie de Jong in the European capitals:

Miss Annie de Jong, a talented and finished performer.—The Topical Times.

A noteworthy debut was made by Miss Annie de Jong, a young violinist from Holland, who played Paganini's concerto in D with a good technic. She displayed fullness of tone and undoubted musical qualities in Beethoven's beautiful "Romance" in G major. Possessing a distinctive personality, she has the combination of qualities to make a success before the public, despite the formidable competition of the present day.—Musical Courier.

Miss Annie de Jong played Paganini's concerto in D excellently well and with perfect ease.—Hearth and Home.

Miss Annie de Jong, the new Dutch violinist, made an excellent debut.—Chic.

CONCERT ST. JAMES' HALL.

The program began with a wholly admirable performance of Vieuxtemps' "Fantaisie Appassionata" by Miss Annie de Jong, a young Dutch violinist who should make her mark even in these days of extraordinary accomplishment, for her tone is full and of rarely beautiful quality, and her technic amply sufficient for what she undertakes, while her phrasing is that of a sound musician.—The Times.

Ein hervorragendes Talent, grossen, klaren Ton, saubere Technik besitzt die junge Holländerin Annie de Jong.—Signale (Leipzig).

Miss Annie de Jong played several solos with finish and intelligence.—The Lady.

Schumann-Heink's Latest Success.

DISPATCHES from Detroit announce that "Love's Lottery," the new comic opera in which Madame Schumann-Heink appeared for the first time there, proved a decided success. Madame Schumann-Heink scored a distinct hit in the leading role.

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1904-5

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POTNAM GRISWOLD (Principal Bass Frankfurt-a.-M.)	FLORENCE WICKHAM (Royal Conservatory, Berlin.)
FRANZ EGENIEFF (Principal Baritone Theater des Westens, Berlin.)	CHRISTIAN de VOSS (Principal Tenor Netherlands Royal Opera, Amsterdam.)
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PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1277.

MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, SEPTEMBER 14, 1904.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

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THE MUSICAL COURIER is for sale in FOREIGN COUNTRIES at the following news-stands and music stores:

BELGIUM—

BRUSSELS: Messrs. De Chenve & Fils, 14 Galerie du Roi.

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LONDON: F. Bateson, 52 Grosvenor Street, Bond Street, W.; May & Williams, 100 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria Stations. LIVERPOOL—Lime Street Station. MANCHESTER—Exchange Station. NORWICH—Railway Bookstall. BRISTOL—Railway Bookstall. LEEDS—Midland Station. NEWCASTLE-ON-TYNE—Central Station. BRIGHTON—Railway Bookstall. SHEFFIELD—Victoria and Midland Stations.

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SUBSCRIPTIONS:

Invariably in advance, including postage.
Single Copies, Ten Cents.

United States,	\$3.00	Austria	15s.
Great Britain.....	\$1.50	Italy	31.25 fr.
France.....	31.25 fr.	Russia	12 r.
Germany.....	25 m.		

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PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	\$50.00	Twelve Months.....	100.00

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One inch, 3 months.....	\$75.00
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Special rates for preferred positions.	
One page, 1 insertion.....	\$500.00
One-half page, 1 insertion.....	175.00
One column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.
Advertisements for the current week must be handed in by 12 M. Monday.
All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

LONDON Musical News asks: "Is the present age decadent?"
Is it?

THE Heidelberg almanac for 1903-4 shows that the excellent conservatory of that place graduated 214 pupils during the past year, and that during the same period there were 215 births in the old college town. Keen competition may be expected for that extra pupil.

A SPECIAL cable to the Sun from London announces that Mrs. Liza Lehmann is composing a romantic opera for David Bispham. The libretto is to be founded on the immortal "Vicar of Wakefield." Mr. Bispham, who is now on the ocean, expects to arrive in New York the end of this week.

GEORGES LONGY, the highest priced oboe player in the world, has left the Boston Symphony Orchestra and will return to France. He says that what with Colonel Higginson, Conductor Gericke and the Boston Musical Union he far prefers the perils of Paris to further residence in the art loving Hub.

A WASHINGTON society of negro singers has invited Samuel Coleridge-Taylor, the negro composer, to be present next month at a concert of his compositions in the capital, and it is reported that he will soon set sail for America. Coleridge-Taylor's mother was English and his father a full blooded negro. The composer was born on the western coast of Africa.

YSAYE has refused to play at the Lamoureux concerts in Paris because of the rowdyish demonstrations there at some of the recent concerts, when soloists were hooted and cat-called because the gallery objected to concertos with orchestra. Ysaye said wittily in his reply to the management: "I decline to play until such time as it will be permitted to performers to throw benches at the heads of their audiences." "Parisian politeness," so far famed, is evidently at a discount these days.

AT last one thoughtful man showed some gratitude to the organist of a suburban church. The late William Wyman, of Baltimore, left the interest on \$5,000 as payment for the organist of St. John's Church at Huntingdon, Md. Members of country and suburban churches usually think last of the organist when salaries are considered. When churches are poor, as most country churches are apt to be, the officers, even when they themselves are rich, do not hesitate to encourage the services of a volunteer organist and choir. Is it any wonder that the music keeps fastidious people away from rural churches?

GEORGE H. WILSON announces the opening of the tenth regular season of the Pittsburg Orchestra, beginning November 1, and covering a period of twenty weeks. Under Emil Paur's direction there will be fifteen Friday evening concerts in Pittsburg, each repeated Saturday afternoons. Series concerts will be given in Buffalo, Cleveland, Toledo and Toronto, and single concerts in many Canadian and United States cities, about seventy in all, including the home series of thirty. There will be sixty-five players in the organization, and all its expenses are guaranteed by 124 men and women of Pittsburg. The assisting soloists engaged for the coming season are: Lillian Blauvelt, Muriel Foster, David Bispham, Herbert Witherspoon, Campanari, David Baxter, Edward P. Johnson, Eugene d'Albert, Emil Paur, Mrs. H. H. A. Beach, Fritz Kreisler, Luigi von Kunits and Maud Powell. Mendelssohn's "Midsummer Night's Dream" music will be given complete, Mr. George Riddle reading the text. The orchestral novelties which Mr. Paur will introduce to Pittsburg are d'Albert's "Improvisator" prelude, Bourgault-Ducoudray's symphonic poem "Ophelia," Mrs. Beach's "Gallic" symphony, Chabrier's "Gwendoline" overture and entre'acte from the same work, Elgar's "Variations," op. 36, Humperdinck's "Königskinder" intermezzo, Goldmark's "Sappho" overture, Rubinstein's "Dramatic" symphony and Strauss' F minor symphony, and the tone poems "Macbeth" and "Thus Spake Zarathustra." There is every reason to believe that the coming season of the Pittsburg Orchestra will be a pronounced artistic success. The auction sale of seats will take place in Pittsburg on October 20, and Mr. Wilson expects a record breaking sale.

Reminiscences of Wagner and Liszt.

By Silas G. Pratt.

It seems almost like a dream, and yet the memory of it is so vivid that the reality seems but a thing of yesterday—my meeting with the great Liszt nearly thirty years ago at Richard Wagner's residence, the villa "Wahnfried" in Bayreuth.

My letter of introduction was merely incidental to attendance upon the first rehearsals of the "music drama," the first production of which was to follow in the summer of 1876. Therefore, as I sat in the rotunda, or waiting room, which was decorated with white marble busts of Wagner and Frau Cosima Wagner (the latter so exactly like Liszt's portraits when young as to fix her relationship without a doubt), I felt some uncertainty as to whether I would be received with cordiality or, indeed, given any welcome at all.

This feeling quickly vanished when Liszt came in, and with a genial manner and warm hand-shake greeted me. He had a way of smiling that illuminated his homely features, and gave one a passing glimpse into his royal and loving nature.

He at once invited me to the rehearsals which were then in progress in the unfinished theatre, and therefore I found myself the following morning, about 9:30 o'clock, toiling up the long and dusty road toward the Mecca of all Wagner enthusiasts.

It was the first week in August and very warm, so that nearly everyone was carrying a sunshade, and, looking back from the theatre, the scattering procession of advancing black umbrellas made a queer impression, half serious, half comic.

I had been in the auditorium just long enough to observe its unfinished state, and that a few chairs were placed in the centre, four or five rows from the chasm where the invisible orchestra was tuning up (a witches' cauldron effect that would have given Shakespeare matter for a new verse in "Macbeth"); that upon the stage in front of the director's desk was a music stand with a chair, and that at the back of the very deep stage was a beautiful forest and mountain scene—when a stir near the door attracted my attention. There, as the light streamed in, I saw the tall, slightly bent form of Liszt leaning on the arm of the Baroness Von Schleinitz, followed by Frau Cosima Wagner and Kapellmeister Eckert, of the Berlin Royal Opera. They proceeded to the chairs, where a music stand was located, a score of the "Walküre" was placed upon it, and Liszt, after greeting a few followers, took his seat.

The director, Hans Richter, was already waiting, glancing over the score here and there, when presently a short, stocky little man, with the well known broad forehead, stepped quickly from behind the proscenium and walked to the centre of the stage, bowing to the director, waving his hand down toward the orchestral abyss and cheerily crying "Guten Morgen, Meine Herren, guten Morgen," and from the invisible depths came a scattering chorus, "Guten Morgen, guten Morgen."

The rehearsal then proceeded; Richter alert and commanding at the director's desk in the orchestra; Wagner upon the stage watching, beating time, sometimes to himself, with hands or feet, and Liszt in front following carefully his score with several pairs of eager eyes looking over his shoulders.

This, my first day, was devoted to the second act of "Walküre," the orchestra only rehearsing in the morning, while the same act was gone over again in the afternoon with singers and orchestra together. The thing that at once impressed me was the mellowness of the brass effects; even the fortissimos, which I had heard in Europe and America with ear splitting loudness and painful crashes, being here subdued to a pervading sonority, thrillingly and musically effective.

Now and then the director would stop to make a correction, and sometimes, after consultation with the "Meister," the score itself would be found incorrect, and the composer would acknowledge, good naturedly, the mistake, and with pencil change the disturbing note. Once in a while Wagner would suddenly put his hands to his ears as if in great pain and stop the orchestra, to find some mistake of the copyist or a bad note that needed reforming; then again he would get excited with the effect of a crescendo, wave his arms and stamp his foot frantically; again he would hum the vocal part to fill in the theme, Liszt meanwhile grunting his satisfaction now and then, or in any interval, quietly

explaining to the eager ones about him what the trouble was. Thus day after day the work proceeded, one act at a time.

During the rehearsal of "Siegfried" everyone was in the best possible humor, and in the second act, where Fafner, the huge monster, made his appearance, much amusement was created by the deep toned bass singer who was to represent the character of Greed. In order to produce a quality of tone in keeping with the character Wagner had ordered a long megaphone-like tin speaking tube made, through which the deep, guttural tones of the monster were to be sung from behind the scenes. In the orchestra the bass tubas had already blown their deepest and flabbiest tones, indicating a big, lazy puffed up monster of some sort; but when Fafner, in the lowest possible tones, through the tin tube asked: "Wer ist da?" (Who is there?), even the "Meister" was convulsed with laughter, evidently as much surprised as pleased with the success of his invention. Next morning Wagner mounted the temporary bridge which spanned the orchestral chasm from stage to auditorium, and with this same tube merrily wished the orchestra "Guten Morgen," imitating the ludicrous tones of the monster as well as he could.

In the "Götterdämmerung" the work was much more puzzling, but the final rehearsal passed off exceedingly well, and at the conclusion Liszt, and all in front, applauded vigorously and shouted, "Bravo! Bravo!" Wagner shook Richter warmly by the hand, and in feeling tones spoke a few words to the orchestra, who responded with a rousing "Es lebe hoch der Meister!" As he turned toward the singers who now came on the stage his emotion overcame him, and when Frau Vogel, the Brünnhilde from Munich, stepped forward and threw her arms about the "Meister," the tears coursed down his cheeks and he sobbed as he held her for a moment in his arms. Frau Materna and one or two others were also embraced, and the seal was thus set upon the culminating effort of a life's great work.

One day during the last week of the rehearsals I received a verbal invitation from Liszt to be present at a reception to be given at the villa "Wahnfried," and I well remember the thrill of pleasure and great anticipation it aroused in me. Indeed as lively as were my expectations the event proved them all too lame and impotent.

It was an artist's ideal night, soft, balmy air, with a new half moon reviewing a swift and continuous procession of fleecy clouds, lending a charming atmosphere to the picture.

At the villa Madame Cosima and the Baroness Von Schleinitz received with such grace and cordiality that I was at once placed at my ease. Liszt kindly introduced me to the "Meister" as "Mister Pratt from America and Chicago."

"Ah, indeed! You come a long distance," exclaimed the Meister as he shook my hand. "You are then greatly interested in music?" he continued interrogatively, to which I replied with the inexperience of zeal rather than the diplomacy of discretion, "Yes, sir, I am a composer myself."

"Oh! is that so?" said Wagner with a surprised and disappointed look and an upward movement of the eyebrows; and his interest in me appeared suddenly to collapse as he turned and spoke to another. The Baroness Von Schleinitz, evidently wishing to pour oil on the waters of my apparent discomfiture, then said: "And what is your specialty?" I replied, still with the confidence of youthful inexperience, "I am writing a grand lyric opera." "A lyric opera!" she exclaimed, with a poorly concealed look of dissent. "And what is your subject?" she added, again with an effort to be polite. "The story of 'Doctor Antonio,' by Rufini," I answered; and then I added, "You know the scene is laid on the beautiful Bay of Bordighera and the Cornice road, and the scenery will be exceedingly picturesque."

"Ah, yes, that is true," she answered, "but how about the costumes? The subject is quite modern, is it not? And you can never have men in evening dress sing in grand opera, can you?"

This was indeed a poser, and I stammered something to the effect "that I had not considered that; but I thought evening dress for men on the stage quite as effective as pantalettes." The absurd appearance of healthy men strutting about with low shoes,

white stockings and velvet knee pants fringed with lace, with lace at the wrists, lace at the waist, large collar with lace fringe, with plumed hat (à la Gainsborough) stuck on one side of the head, above long curly hair, had often spoiled for me an operatic scene in which beautiful music had striven in vain for the mastery. But the baroness' remark set me thinking, and I saw at once the correctness of her position, which more mature observation fully justified.

Soon afterward Liszt introduced me to Eckert, his beautiful wife and others. The room was thronged with artists of renown, who were there participating in the rehearsals, among them Niemann, the tenor; Betz, the basso of the Berlin Royal Opera; Lilli Lehmann, then a tall, slim girl (singing the bird part in "Siegfried"); Madame Vogel, from Munich; Frau Materna, and many others whose names I do not now recall.

I noticed when tea was served that Eckert helped himself liberally to the rum that was supposed to season it, and this accounted for the ruddy glow upon his large nose, recalling "Simon the Cellarer." Many guests strolled out into the gardens, which were illuminated, and where refreshments were served.

There was a halo of enchantment about the place, with Wagner representing the present and future and Liszt linking the tragic romance of Chopin and the past with his own no less remarkable career. There were many elegant, accomplished and beautifully gowned women that were fascinating and most charming, and when, as the evening wore on, Liszt, at the request of Madame Cosima and the Baroness Von Schleinitz, seated himself at the piano, then the picture was indeed complete, and the poverty of my anticipations was fully realized when he performed in his happiest and most inimitable style his favorite sonata of Weber. He was evidently on his mettle and was spurred on to his best by the unusually appreciative audience. Thus I heard for the first time that king of pianists under especially favorable circumstances. Later he played Brassin's arrangement of the Wagner "Feurzauber," which evidently pleased the "Meister" greatly.

Liszt's performance impressed me with its perfect ease, repose, strength and brilliancy. He appeared to "play" with technical difficulties. It seemed almost supernatural, like some god amusing himself with difficulties which poor weak mortals work and fret over. At times there was tenderness and pathos in his touch, which told of buried hopes and sad memories, and again there were the power and pomp of some conquering hero, given with such fire and brilliancy as to thrill and dazzle at the same moment.

The entire evening was one of those rare experiences in life which chisel themselves upon the tablet of one's memory and leave an indelible impression. It was as though this "feast of reason and flow of soul" had been enjoyed with deities on the Olympian mount.

With Liszt at Weimar.

Immediately after the rehearsals of the music drama at Bayreuth were concluded, upon the kindly invitation of Liszt, I proceeded to the quaint and quiet little city of Weimar, taking up my residence at the well known Hotel zum Russichen Hof.

The city itself was not especially attractive. The statues of Schiller and Goethe in friendly attitude, the opera house, the ducal palace, were all mediocre in comparison with Berlin or Dresden, but the Weimar suburbs and environs were charming and rest-

ful in the extreme. The rolling hillsides to the north of the city, topped with a dense forest toward the west, presented, with their squares of golden grain, green vegetation and bright red poppies, a kind of crazy quilt of the most varied and brilliant colors, a checker board of pastoral industry, a patchwork upon the royal robes of nature, which charmed the utilitarian mind while it pleased the aesthetic sense.

The only real attraction which the place possessed for the general traveling public seemed to consist then in the presence there of a great genius in music, as in former years it had consisted in the presence of the renowned poet-dramatist Goethe. Thus the Grand Duke had exercised good judgment in securing at his court a halo of talent the glory of which he himself shared, while his people also profited by it.

In this vein of thought, shortly after my arrival, while at dinner, I spoke to my neighbor, who proved to be an old resident, and I said: "Liszt is so renowned in America that I believe masses of the people would gladly pay \$5 just to see him."

"Umph!" said he, with a shrug of contempt, "there are many in Weimar who would give \$5 if they did not have to see him at all."

This cruel remark I credited to that old weakness of the human species which denies the living and acclaims only the dead; but later, when I learned of the ten and twelve hours' daily practice that some of Liszt's pupils abused themselves and their neighbors with, I comprehended more and wondered less.

The man was condemning Liszt for the sins of many of the students and their ridiculous habits of practice, which generally availed nothing and only made the practicers a nuisance to the city.

Soon after my arrival Miss Amy Fay and her sister, Mrs. Pierce, came and put up at the same hotel. At their instigation I ordered the large American grand piano, which had been sent to Berlin subject to my order, to Weimar, and to my surprise, when it was unboxed, the only room in the hotel (aside from the dining room and kitchen) large enough to place it in was the grand salon, usually reserved for princes and others of the nobility.

Thus, unintentionally, I found myself occupying elegant and spacious apartments quite beyond my wants.

Soon, however, the young artists and aspiring students came and spent their evenings with me, and two or three evenings each week we had informal musicales, thus spending many pleasant hours together. Liszt also came to dine with us several times, and spent an hour afterward, playing part of the time on the American grand piano, for which he evinced great respect. Miss Fay and her sister were always present on these occasions, and assisted greatly by their charming manner in the entertainment of my guests. I remember one evening especially, when Liszt arose to go Miss Fay added her entreaties to my own that he should stay and spend the entire evening with us. In reply, the great master shrugged his shoulders and said: "I wish I could, but"—and then, with a quick and significant movement of his right hand, he added: "You know I have a rope around my neck. I must go to the palace."

Democratic and independent as I knew he was in his feelings, this remark somewhat surprised me, and I recalled the episode when he was younger and at the house of Count Metternich, the celebrated Austrian Ambassador, in Vienna. On that occasion

it is related that the countess, in a condescending voice and patronizing manner, said to him: How is your business getting on, Mr. Liszt? He answered quickly, with a polite manner thinly masking his sarcasm: "I have no business, your grace; such matters are left to tradesmen and ambassadors."

The manner of Liszt's teaching was unique. It could hardly be called teaching in the ordinary pedagogical sense. He simply announced that on certain days of the week he would be "at home" from 10 to 12 in the morning, or in the afternoon for a couple of hours. At the hours appointed all the pianists who desired to play or listen would be present, and he would hear them, criticize and sometimes illustrate, by his own performance, his ideas of the proper interpretation. Once in a while he would invite one person alone to come and play, which of course was considered a great favor.

During this short summer (1875) Wm. H. Sherwood, who had taken up his residence in Weimar; Max Pinner, of New York; Cecelia Gaul, now of Baltimore; Martha Remmert, of Weimar; the Russian pianist Miss Timanoff; the Belgian Guericke; Louis Maas and Miss Fay comprised the class.

Pinner was Liszt's right hand man. He spent most of his time at Liszt's villa, devotedly working away upon a new piano method which the publishers had induced the renowned pianist to undertake. One day I met Pinner with a large roll of music under his arm, and in answer to my question he said it was some of the "piano method" which he was to copy out at his own room. The book, I believe, was never completed, and I have sometimes thought this effort of Pinner's to assist his master added a burden too heavy for him to bear and contributed to his early death.

At this time Sherwood had already won distinguished success in several concerts in Germany, and Max Pinner, under the patronage of the Baroness Von Schleinitz, of Berlin, was preparing for his concerts there, which were to win for him the title of "Tausig's successor."*

SOMEONE with a talent for making records ought to collect the annual announcements of plans for opening new conservatories in this country. New Yorkers hear of many of the visionary schemes in the course of a year. The latest of the musical air castles was promised last week, when a morning paper stated that a Roman Catholic woman prominent in society would open a free conservatory, mainly for Italians. The opening would occur when the lady returns to New York from Newport. According to the customs of the gay set at the Rhode Island watering place this would mean about Thanksgiving week. In the meantime the Italians eager to get free tuition can wait.

Over in Brooklyn society women have also made promises waiting to be fulfilled. The Brooklyn ladies want to call their school (when they get it) a musical university. It is to be on a grand scale, but beyond a modest sum promised by one wealthy woman all is silence regarding the finances. Doubtless many ambitious students with lean pockets are looking to benefit by the new musical university—when it is established.

Last spring a wealthy Hebrew banker of benevolent tendencies sent a representative abroad to investigate the system of conducting conservatories in

*Continuations of these reminiscences by Mr. Pratt will appear in THE MUSICAL COURIER from time to time.

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And Others.

20th ANNUAL ENTRANCE EXAMINATIONS.
PIANO and ORGAN—September 13 (Tuesday),
10 A. M. to 12 M., 2 to 4 P. M.
SINGING—September 14 (Wednesday), 10 A. M.
to 12 M., 2 to 4 P. M., 5 to 9 P. M.
VIOLIN, VIOLA, CELLO, CONTRABASS,
HARP and all other ORCHESTRAL INSTRUMENTS—September 15 (Thursday), 10 A. M.
to 12 M., 2 to 4 P. M.
CHILDREN'S DAY—September 17 (Saturday),
PIANO and VIOLIN—10 A. M. to 12 M.
Address Secretary.

Europe, with the object of establishing one in New York on European models. This much information was vouchsafed, but the rest remains a deep, dark secret.

September is the month when earnest students begin their lessons, and so far not one of the three proposed new conservatories is ready for pupils or is likely to be ready next year or the next.

The philanthropic banker may by this time have found a better way to help struggling students of music. The society woman who, it is reported, wants to open a school of music for Italians will have no difficulty in getting rid of a lot of money, but as she is not to act rashly in the matter her friends will be in no hurry to dissuade her. Brooklyn is likely to wait a long time for the new musical university. From the present outlook the millennium is more certain than the dreams of the ladies willing to manage the institution.

Anyone familiar with the facts must know that no city in the world has better teachers of music than New York. Many of these instructors are connected with some school or college of music. If these schools are not perfect it only requires money and management to make them go. Philanthropists could aid in the upbuilding by giving scholarships to reputable conservatories. True, this plan would not make the donor as famous as if he established a school of his own or her own, but the cause of music would progress more rapidly.

Three more poorly equipped conservatories of music would add nothing to the artistic lustre of New York beyond getting the donors talked about in the daily papers. The proposed donors would not be mentioned now if their names did not appear in the Social Register. What will enlightened mankind think a few hundred years hence about the curious social distinctions existing in this land of the free at the beginning of the twentieth century?

If there be sincere philanthropists desirous of advancing the cause of musical education in New York there are four direct ways in which the end may be attained:

First, seek out teachers of experience and reputation and engage them to teach and advise talented students unable to pay.

Second, establish a permanent orchestra in New York, and fix the admission to concerts within the reach of the poorest music lover.

Third, help the People's Symphony Society, of which Franz X. Arens is founder and musical director, to build a large music hall downtown.

Fourth, help Brooklyn rebuild the Academy of Music. No satisfactory concerts can be given in the borough across the bridge until they get a hall over there.

WE are informed that the list which we recently gave of singers who have gone over to the drama and actors who have turned to song was by no means complete and that many more instances could have been cited. We have no doubt that our correspondent is right, especially as he adds: "Gemma Bellincioni, famous for years in Europe as a dramatic soprano, now is a successful actress, and has almost completely lost her singing voice. Victor Maurel has acted in drama, but did not make a success. Charlotte Cushman, one of the most famous actresses of all time, began her public career as a concert singer, and at one time sang the role of the Countess in 'The Marriage of Figaro.' David Bispham and Milka Ternina are two singers who have often expressed their strong liking for the drama, and although neither has as yet made any definite arrangements to that end, the deflection of one or both from the realm of song to the footlights of drama would not be a matter of great surprise to their friends." We doubt whether Mr. Bispham would undertake such a step as long as his present great popularity lasts in the concert room. His coming season promises to be the banner one of his career.



WHILE the coming musical season will have little to offer that has not already been heard in this country, the roster is sufficiently attractive nevertheless to insure a musical winter that will be quite up to the customary standard both in quantity and in quality. The plans of the Metropolitan Opera House were fully set forth in these columns a fortnight ago, and the only additional announcement that has been made by the management is to the effect that soldiers and students will be hired to take the places of the professional supernumeraries formerly employed. This is a method in use in Germany and may be productive of good results here—provided the soldiers and students are willing. Our local orchestral season will be about the same as last year. The Philharmonic Society is to continue its policy of engaging visiting conductors for its eight concerts and eight public rehearsals.

Gustave Kogel, the excellent routinier who made such a favorable impression here last winter, will conduct the first Philharmonic concert; Colonne, the debonnaire Parisian leader, is to have charge of the second and third concerts; Safonoff, whose performance of the "Pathétique" symphony still lingers in the memory, is engaged for the fifth concert; Weingartner is the star of the sixth concert; the seventh will be under the direction of Karl Panzner, of Bremen, a spirited leader, who is at home especially in the modern school of music; and finally, the eighth concert has been dedicated to that sterling conductor, Theodore Thomas, with whom the destinies of the Philharmonic Society were at one time so closely associated. The engagement of Thomas must be a source of unmixed joy to all those who have the interests of American music at heart and who appreciate what the venerable conductor has done to further it. Weingartner will probably undertake a short tour with the Philharmonic Orchestra into the neighboring provinces.

At this writing it has not yet been definitely settled whether the Wetzler Symphony Orchestra will resume its concerts or not. All disinterested music lovers hope for a continuance of the series, as the Wetzler programs were among the most ambitious ever presented in this city. And also it should not be forgotten that through the medium of these concerts we were enabled to have the honor and the pleasure of Richard Strauss' instructive visit to this country. The New York Symphony Orchestra contemplates a course of twelve popular concerts in Carnegie Hall on alternate Sunday afternoons, beginning November 6. The Boston Symphony Orchestra, as usual, will come here for several concerts. The Russian Symphony Orchestra and the famous People's Symphony Orchestra are booked for appearances at Carnegie Hall. F. X. Arens, a leader who is always welcome, will direct the six concerts of the People's Symphony, and their dates are November 4, December 9, January 20, February 24, March 17 and April 14. The only other orchestral scheme of importance for New York next winter will be the visit of the Pittsburgh Orchestra, with Emil Paur, an old local favorite, at its head.

The date for this concert has not yet been decided on.

The soloists of the season will be galore and exceptionally good. Ysaye tops the list, and his popularity has not waned since his last visit, for his every concert has already been guaranteed substantially to his manager, R. E. Johnston. Daniel Frohman will import Franz von Vecsey, a tiny ten year old violin prodigy who has set musical Europe agog, and Mr. Frohman predicts at the very least a duplication of the Kubelik furore. Fritz Kreisler, under Henry Wolfsohn's management, completes the trinity of great foreign violinists, and, if reports from London are to be believed, the versatile Fritz is a greater artist than ever. Maud Powell has extended her visit until next winter, and will give her many admirers on this side of the water another chance to enjoy her finished art. The 'cellists will be represented by Anton Hekking and Josef Hollmann, unquestionably the best exponents of their instrument in the world today, each in his own style and school. Josef Hofmann, that well poised pianist, is to pay us another visit, and will be the chief card in Manager Wolfsohn's trump hand, the Hekking-Kreisler-Hofmann trio. Eugene d'Albert, whose claims to supreme pianistic importance are of the kind that cannot be gainsaid, will revisit us after a long absence. Other piano playing visitors from abroad, all of whose previous achievements warrant more comment than this limited editorial allows, will be José Vianna da Motta, a favorite pupil of Bülow; Adele Aus der Ohe, whose American clientele grows ever larger; Ernest Schelling, who comes recommended by London and Continental critics and by his teacher, Paderewski; Zudie Harris, who promises an exceptional performance in the shape of her own piano concerto, played by herself, with orchestra; and last, but in many senses first, De Pachmann, the poet of the keyboard, whose strongest bid for pre-eminence lies in the fact that he plays like no one else. The singing contingent from abroad (excepting those singers from the Opera who find time for recitals) will consist of Muriel Foster and Ella Russell, two of England's most accomplished vocalists—Madame de Montjau, of whom Henry Wolfsohn whispers great things, and Lillian Blauvelt, a favorite here always, who crosses the Atlantic so many times in a season that international complications will soon arise as to whether England or America is to hear more of her during the twelvemonth.

To attempt even an abbreviated free hand list of the many first class resident and American artists who will be heard in public next winter is a task far beyond the memory and the tact of the present writer. A glance through the pages of THE MUSICAL COURIER shows that among those who will go a-traveling when the itinerant musical season begins are Madame Bloomfield-Zeisler, Madame Rivé-King, Madame Shotwell-Piper, Marie von Unschuld, Herbert Witherspoon, Augusta Cottlow, Caroline Mihr-Hardy, Mme. Ruby Cutter Savage, Clarence Eddy, Marquis de Souza Coutinho, Marietta Bagby, Ottokar Malek, William H. Sherwood, Rudolph Ganz, Jeannette Durno-Collins and Wm. A. Becker. David Bispham's plans are set forth in another column of THE MUSICAL COURIER; Mme. Charlotte Maconda will cover a large portion of the map and will be sure of success everywhere; Schumann-Heink has just made a hit in comic opera, and Rafael Joseffy will without doubt be coaxed out of the Pocantico jungle for a very few appearances in the open, much against his own will, but greatly to the delight of his legion of admirers. All the foregoing is only a partial recapitulation of the things musical which the season 1904-5 will bring, but enough has been cited to show that you will be

M. A. GIRAUDET

WM. L. WHITNEY
International Opera School
FLORENCE, BOSTON, PARIS
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kept busy if you intend to hear everything good. If any name has been omitted from this résumé which should be there, the compiler is quite willing to rend his summer clothes and to show such other signs of real sorrow as shall be both fitting and severe.

The Savage production of "Parsifal," in every respect the chief musical event of the coming season, deserves a paragraph by itself. From the announcements already made, and from the preparations now going on, it is easy to foretell that Mr. Savage expects to make his English "Parsifal" the most noteworthy achievement of his career. No expenditure has been spared in money, time and labor, and those who have been allowed to take a peep behind the scenes at the Garden Theatre, and to attend a rehearsal or two, are giving out the tip to watch for a complete and startling surprise.

Carl Maria von Weber, who was quite a wag, once suggested the following instrumentation for Italian music: Oboi col Flauti, Clarinetti col Oboi, Flauti col Violini. Fagotti col Basso. Violino secundo col Primo. Viola col Basso. Voce ad Libitum. Violini colla parte.

This is from C. L. Graves' "Diversions of a Music Lover":

We are cloyed with the cult of the Russian,
We are sick of the simple, the bland;
We long for persistent percussion,
For brass that is gruesomely grand.
Oh, teach us that discord is duty,
That melody maketh for sin;
Come down and redeem us from beauty,
Great despot of din! LEONARD LIEBLING.

MME. MELBA, while driving last Sunday afternoon in Paris with her two cousins, the Misses Walker, in an automobile from the Hotel Ritz to Versailles, ran over and killed a man eighty-four years old, who had inadvertently got in the way of the machine on the Boulevard Pereire. The singer was greatly distressed at the accident, and returned at once to the hotel, where she suffered for several days from severe shock.

THE German Foreign Office reports that during the first six months of the year 1904 there were exported 702,324 pianos, which is 7,200 more than during the corresponding period in 1903. German trade in pianos has increased with Argentina, Mexico and Australia, but has fallen off considerably with Great Britain, Russia, and especially South Africa. The 1904 budget shows, too, that 15,756 violins were exported, as against 12,720 from January to June, 1903. Of the 15,756 violins Great Britain bought 4,800 and the United States 6,012. This left 4,944 violins for Germany and other countries. No further proof is needed to show that America is the most musical nation in the world.

Obituary.

Leo Stern.

LEO STERN, the distinguished English 'cellist, husband of Suzanne Adams, the prima donna, is dead at the age of thirty-four. While the cable from London says Stern died Saturday or Sunday, the dispatch gives no de-



THE LATE LEO STERN.

tails of the illness or last hours of the virtuoso. Leo Stern was born at Brighton, England, in 1870. His family were musical and people of standing in society. Before it was time to put the boy Leo in long trousers he displayed pronounced musical talent, and when the 'cello was chosen as his instrument, a teacher no less famous than Carlo Alfredo Piatti was engaged to teach him. Later Stern studied in Leipsic with Julius Klengel and Karl Davidoff. From Germany the young 'cellist returned to his native England, and in 1888 made his first concert tour with Patti. His fortune was made when the late Queen Victoria became his patron. Stern played frequently before her Majesty at Windsor, at Osborne and Balmoral, three favorite abodes of the good queen. But the favors of royalty and smiles of society did not spoil the young 'cellist or check his love of study. Above all things he was a student.

Stern was the first to perform in public Dvorák's 'cello concerto. After memorizing the work the artist journeyed to Prague to play it before and study further with the composer. Dvorák was greatly charmed with the young Englishman's interpretation of his compositions. Stern was invited to Potsdam to play before Emperor William. In France, too, he became popular. While in Paris Stern appeared at concerts with Massenet and other French composers, who enjoyed hearing him play their compositions.

In 1897 Stern made his first tour in the United States, playing with three of the principal orchestras—the New York Philharmonic, the Boston Symphony and the Theodore Thomas Orchestra, of Chicago. He also gave recitals and appeared at many concerts and musicales in the world of fashion. Stern's compositions, more particularly his

songs, are melodious and charming. The artist owned a rare and valuable instrument, a Stradivarius, dated 1684, which was the gift of a number of his British admirers. Mr. Stern's marriage to Madame Adams was celebrated in Europe about six years ago. Their married life was ideal.

Failing health compelled Mr. Stern to cancel his final engagements in this country last season and return to England. His wife, who was also here on a tour, was soon after summoned home to be near her husband. The Sterns have many friends in both hemispheres who will sincerely sympathize with the young wife in this hour of her sorrow. Leo Stern was a great artist and a true man and gentleman.

Exit Hanslick.

(From the New York Evening Post.)

ONE is not surprised to read that the funeral of Dr. Hanslick, the Viennese music critic and Hofrath, was attended by few persons, for Hanslick had made enemies of most living musicians and music lovers by his persistent and venomous onslaughts on everything modern in the tone art. One of the speakers at the funeral, nevertheless, had the audacity to claim that Hanslick was a modern Lessing. But the influence of Lessing was, as Felix Salten points out, like sunshine and rain in fostering contemporary genius, whereas Hanslick's influence was more like a devastating hail storm. Brahms was about the only modern master he encouraged, and even him he used chiefly as a club to hit Wagner with. His extreme hostility to Wagner has left him the laughing stock of posterity and of the present, but he did all he could to prevent the public from making the acquaintance of other modern works of genius—those of Liszt, Rubinstein, Tchaikowsky, Saint-Saëns, Grieg, Smetana, Hugo Wolf, Bruckner and many others, some of whom he pursued with almost wolfish ferocity. He owed his influence to his brilliant style and the wit with which he seasoned his erudition. Taste and judgment he lacked utterly, and the curse of many poor, struggling geniuses rests on his head. To be sure, he was not the only sinner. Most musical critics consider it their main duty to cudgel living men of genius. Saint-Saëns exclaims pathetically in his "Portraits et Souvenirs" regarding Bizet, a victim of neglect and the resulting poverty: "Ah! how guilty those are who by their hostility or indifference deprived us of five or six masterworks which would now be the glory of the French school!"

Madame Hervor Torpadie (Björkstén.)

MADAME TORPADIE gave a very charming musicale at her quaint Swedish "stuga" at Onteora, in the Catskills, recently. Dezso Nemes and Mrs. Nemes, her guests, played some interesting violin and piano selections and Heinrich Meyn sang Scandinavian songs and some new compositions by Sidney Homer, accompanied by the composer. Some attractive Spanish songs completed the program. They were sung by Miss Luisita Leland, a charming soprano pupil of Mme. Hervor Torpadie (Björkstén.)

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European Notes.

Mme. Emilie Herzog, the coloratura soprano of the Berlin Opera, was decorated recently by the Prince Regent of Bavaria with the medal for Art and Science, in recognition of her services at the Munich Mozart festival.

Madame Corin-Levasseur has been engaged as head of the vocal department at the Geneva Conservatory of Music.

Dr. Albert Mayer-Reinach, of Berlin, is the new professor of music at the Kiel University. His first reading was entitled "Frederick the Great and His Music."

Richard Hofmann, the Leipsic pedagogue and critic, has been honored with the title of professor.

Rehearsals are progressing in Paris for the first "novelty" at the Grand Opéra, which will be "Tristan and Isolde."

Heinrich Zoellner's opera, "The Sunken Bell," is to be produced this season in Düsseldorf and in Antwerp.

Mazzantini, the great Spanish bull fighter, was an organ virtuoso before he took up his present profession. Programs of his concerts show him to have been a musician of taste, for they contain the names of Bach, Beethoven, Mendelssohn, Liszt, &c.

The Rome Philharmonic offers a prize for the best "Requiem," to be finished by March, 1905, with chorus and orchestra, but no soli. The music is to carry out the Pope's idea of "musica sacra." The winning work will be produced at the Pantheon in memory of King Humbert I. Only Italian composers are eligible to compete.

During the season 1903-4 the Cologne Conservatory registered 474 pupils, the Stuttgart Conservatory 491, Strassburg 363, and Prague 410.

The Leipsic Bach monument, executed by Carl Seffner, will be placed near the west wall of the Thomas Church, of which Bach was cantor.

Bruno Heydrich, director of the Halle Conservatory, has been elected leader of the Halle Singing Society.

A son of Hans Richter, the Wagner conductor, is assistant stage manager of the Raimund Theatre in Vienna.

In Wiesbaden a new comic opera, "Columbus' Egg," by Dr. Otto Schwartz, was recently produced with some success.

The Dresden Lehrergesangsverein is planning a fall concert tour to Berlin, Hamburg and Kiel.

At the Exposition Palace in Dresden the popular Ludwig symphony concerts will be resumed in October.

The Crefeld Opera House is undergoing extensive alterations, which, when completed, will make the building practically new.

Hermann Büchel, conductor of the Erfurt Opera, has been engaged on a three years' contract for the Theater

des Westens, in Berlin. Hans Meyer, of Franzensbad, has been appointed concertmaster of the Elberfeld Orchestra, in place of Franz Schmidt, who is to head the violins of the Zwickau Orchestra.

The two tenors of the combined operas of Essen and Dortmund will be H. Schmitz and W. Kollwitz.

Mme. Dina Mahlendorff, of Berlin, has been engaged for the opera at Strassburg, in Alsace.

Leoncavallo's "Roland of Berlin" will have its first Italian production at the San Carlo Theatre in Naples.

The following decorations were awarded to foreign musicians recently: Alfred Bruneau, officer of the Legion of Honor; Professor Gillet, chevalier of the Legion of Honor; Mesdames Vizentini and Franquin (of the Paris Conservatoire), officers de l'instruction publique; François Gevaert, chevalier of the Prussian order Pour le Mérite.

Theodore Habelmann Home.

THEODORE HABELMANN, who returned from Europe last week, many be consulted now at 157 West Forty-ninth street, where his school of opera is located. While abroad this summer Mr. Habelmann trained in Dresden some singers who are to make their débuts next year. Herr Von Schuch, the general musical director of the Royal Opera in Dresden, has requested Mr. Habelmann to permit him (Von Schuch) to hear all singers he has trained before arranging to have them sing elsewhere. Mr. Habelmann's reputation as a teacher is as great in Europe as in this country. The musical directors over there recognize him as one of the foremost teachers of operatic repertory and all that applies to the lyric stage. Vocal teachers in this country also appreciate the skill and success of this accomplished master.

The following letter is an illustration:

MY DEAR MR. HABELMANN: I want to thank you for assisting my pupils, Sara Anderson, Joseph Baerstein and Allen C. Hinckley, in securing operatic engagements in Germany. Also for the excellent instruction in operatic acting which they have received from you.

I have now a number of young singers whom I will send to you in a short time, so that you may prepare them for the operatic stage.

With kind regards and best wishes for your continued success, I am,

Very sincerely yours,

OSCAR SAENGER.

New York, November 30, 1903.

Mary Jordan Baker at Asbury Park.

THE charming soprano sang at the seashore last week, when the Asbury Park Morning Press said:

Miss Mary Jordan Baker, the young soprano who has been winning so many laurels in New York, sang in Belmar this week. Her work is most artistic, her voice clear and resonant, and her enunciation faultless. She was accompanied by Miss Drake, of New Jersey, most intelligently and most sympathetically. Both young ladies are summing in Asbury Park.

Madame Ohrstrom-Renard Returns.

MADAME OHRSTROM-RENARD, the vocal teacher, of 444 Central Park West, returned to the city last week, after spending two months in the mountains. She has resumed her teaching.

Pittsburg Orchestra Guarantors.

THE guarantors of the Pittsburg Orchestra for the tenth season, 1904-5, are as follows:

Alden & Harlow.	Lockhart, James H.
Art Society.	Magee, W. C.
Barnsdale, Miss Frances V.	Martin, James Stephen.
Bickel, Charles.	Mellon, R. B.
Boggs, R. H.	Miller, Reuben.
Botsford, E. P.	Moreland, A. M.
Burchfield, A. P.	Morrison, Thomas.
Barnsdale, T. W.	McConway, Wm.
Blackburn, W. W.	McLeod, John.
Boswell, Geo. B.	"Magee, C. L.
Buchanan, Jas. I.	Marshall, R. S.
Burke, James Francis.	Mellon, A. W.
Caldwell, John.	Mercader, Camille.
Childs, Harvey, Jr.	Moorhead, John, Jr.
Clemson, D. M.	Morgan, A. S. M.
Corcoran, Mrs. W. D.	McClintock, Oliver.
Carr, Wesley G.	McDonald, A. F.
Childs, Harvey L.	Nicola, F. F.
Collins, Mrs. Henry E.	Napier, Edward J.
Denny, Harmar D.	Oppenheimer, A. M. & O. W.
Dispatch Publishing Company.	Oliver, Geo. T.
Davison, N. C.	Park, James H.
Dilworth, Mrs. Geo. W.	Peacock, Alex. R.
DuPuy, Herbert.	Pew, J. N.
Eaton, John.	Pitcairn, Robert.
English, H. D. W.	Porter, H. K.
Eaton, Dr. P. J.	Packer, Gibson D.
Finley, J. B.	Patterson, R. W.
Ford, Thos. J.	Peck, G. L.
Fownes, W. C.	Phipps, Lawrence C.
Frew, W. N.	Pope, Charles E.
"Ferguson, E. M.	Rea, Wm. H.
Flinn, Wm.	Riley, James.
Fording, A. O.	Robbins, F. L.
Frank, Isaac W.	Rea, Henry R.
Guffey, J. M.	Reed, J. H.
Gordon, Geo. B.	Riter, Thomas B.
Hall, R. C.	Schwartz, J. L.
Hamilton, S.	Scovel, Charles W.
Heeren, Wm.	Shaw, Wilson A.
Holmes, John G.	Smith, Edwin Z.
Herr, Edwin M.	Schmunk, G. Henry.
Hicks, Capt. Alfred.	Scott, William.
Hosack, Geo. M.	Semple, Miss Mary P.
Hailman, J. D.	Shea, J. B.
Hall, W. M., Jr.	Somers, W. A.
Hanauer, A. M.	Thaw, Benjamin.
Heinz, H. J.	Von Bonnhorst, W. E.
Herron, John W.	Wallace, Daniel H.
Holland, Dr. W. J.	Watson, D. T.
Horne, B. S.	Weaver, R. M.
Johnston, G. W. C.	Weil, A. Leo.
Jackson, John B.	Whitney, George I.
Jones, B. F., Jr.	Woods, Edward A.
Kaufmann, Morris.	Ward, R. B.
Keller, E. E.	Wattles, W. W.
Lauder, Geo.	Webster, Beveridge.
Leader Publishing Company.	Westinghouse, Geo., Jr.
Lloyd, S. H.	Wolfe, W. B.
Lovejoy, F. T. F.	Woodwell, Joseph R.
Laughlin, G. M.	Zug, Charles H.
Lincoln, Wm. E.	Zug, Mrs. Sarah B.

Orchestra Committee—Jas. I. Buchanan, chairman; J. B. Shea, Wm. McConway, Edwin Z. Smith, Jas. H. Park; George H. Wilson, manager.

*In memoriam.

†In memoriam Henry W. Oliver.

Hemus Sings With Schumann-Heink.

PERCY HEMUS, the baritone, has returned from the West, ready for what promises to be the best of seasons. During the summer he sang at some prominent concerts with Schumann-Heink, Anita Rio and others. Since his arrival in New York he has received several applications for his services, and sings Sunday evening next in Newark, N. J. Few singers have had such a satisfactory experience as has Mr. Hemus. He is known as an always reliable singer; whatever he does he does well, whether it is in oratorio, church, concerts, or in private musicales. Few singers keep so "up to date" as Hemus or are so thoroughly prepared at all times.

Mlle. E. Dubois, a well known voice specialist, of Paris, is spending a few weeks in this country, and is at the Manhattan Hotel.

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Musical Briefs.

Carl Venth and Mrs. Venth have returned from their ten weeks' holiday at Cooperstown, N. Y., and Sebago Lake, Me. The Venth Violin School, at 55 Seventh avenue, Brooklyn, was opened September 6 with a large enrollment of pupils.

Edmund Severn and Mrs. Severn have resumed their teaching—Mrs. Severn in singing and the piano and Mr. Severn in violin and theory. Their New York studio, 131 West Fifty-sixth street, is an attractive place, where during the winter some pleasant musical reunions are held. As previously told in THE MUSICAL COURIER, several of Mrs. Severn's professional pupils have secured good positions in companies now singing on the road. Besides their New York home, the Severns have a studio in Springfield, Mass.

Miss Clara Mae Hammer is engaged as prima donna soprano with the Weburti Opera Company. A two months' season by the company will soon begin at Havana, Cuba. Miss Hammer, who is a Minnesota girl, returned in the early summer from a successful concert tour, including the cities of Havana, Santiago, Matanzas, Santa Clara, Cardenas and several cities in the Southern United States.

Max Bendheim, the well known vocal instructor, has begun his fall term at his studio, 332 West Fifty-sixth street. Mr. Bendheim numbers among his pupils some of the best known professionals in New York and is one of the busiest teachers here.

Thursday evening, September 8, J. Fred Wolle gave an inaugural recital on the organ recently erected in the Methodist Episcopal Church at Belvidere, N. J. The organ was assisted by the tenor John Firth, and by Mrs. Charles E. Harris, soprano.

Miss Marie B. Neuendoeffer, who went abroad ten years ago to cultivate her voice under the guidance of Julius Stockhausen, of Frankfurt-on-the-Main, has returned to New York, and will reside here permanently. She expects to make her debut soon after the season opens. Just before sailing for home Miss Neuendoeffer appeared in concerts in cities throughout Germany, and the critics bestowed great compliments upon her.

Mrs. Frank Horgan returns to New York from Old Orchard, Me., the last of this month. The contralto is becoming well known as a reliable singer, who always pleases. She had last season some excellent engagements, both in church and concert singing.

Adele Laeis Baldwin has returned from a stay of several months' duration in Europe. She sang with success,

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especially in London, and spent some time visiting friends and relatives in France. Quoting her, she "had not an ache or pain of any sort, not even a cold, during her entire absence."

Anna Mooney-Burch, until recently active in the church and concert field of singing, lies dangerously ill at the Manhasset, 61 East Fifty-ninth street.

Miss Agnes Petring, the young soprano from St. Louis who returned from European engagements in the spring, is to be heard in concert in the large Eastern cities this winter. European managers endeavored to persuade Miss Petring to go back to the other side, but the singer is determined to sing here before she crosses the Atlantic again.

Oscar Saenger and the Rev. Merle St. Croix Wright arrived in Boston on the steamer Romanic, of the White Star Line, Sunday. They report a glorious trip through Italy, Spain, the Pyrenees and the Alps. Mr. Saenger resumed teaching at his studio, 51 East Sixty-fourth street, yesterday.

Platon Brounoff, the well known Russo-American piano and vocal teacher, lecturer and composer, has resumed his usual activities, after a good rest.

Bruno Huhn has returned to his studio, 58 West Fifty-seventh street, for the season.

Julian Walker.

THE eminent basso Julian Walker, who took part in two notable concerts at Ocean Grove during July, is a singer who always compels the attention of his listeners from the first to the last note of whatever he may be singing. His last appearance was on the occasion when he assisted Schumann-Heink, July 23, when the audience numbered 8,000. Mr. Walker's voice was always distinguished for its charming tenderness, but aside from the true characteristics of his voice and musicianship, he actually gained 100 per cent. in his interpretative abilities and general manner of singing since last summer. In whatever language Mr. Walker may be singing, whether German, Italian, Latin or English, his enunciation seems perfect.

These facts are a source of great satisfaction to his many admirers. He demonstrated conclusively by his singing, the other night, of the trumpet aria from "Messiah," and his work July 9 in the "Stabat Mater," that he is a front rank oratorio singer.

During Mr. Walker's brief career he has appeared on the same programs with Sembrich, Nordica, Gadski, Schumann-Heink, Edouard de Reszke, Kreisler, De Pachmann, Blauvelt and others, and in all the principal American and Canadian cities. Mr. Walker is today a great artist, and those who are interested in good singing are looking with justified cause to the near day when his name will be synonymous with fame.

Amy Robie in Nova Scotia.

MISS AMY ROBIE, the violinist, has spent her vacation at Chester, Nova Scotia. She will return to New York and resume her work and teaching October 10. While in Chester she is soloist and musical director at St. Stephen's Church and she also played at several concerts and musicales. Miss Robie's New York residence-studio is at 184 West Eighty-second street.

Russell's Singers' Pamphlets.

LOUIS ARTHUR RUSSELL, the voice specialist, of Carnegie Hall, is home and preparing to resume his season. He has issued (Essex Publishing Company, New York and Newark) three booklets, which are filled with meat for singers. They are "The Body and Breath Under Artistic Control for Song and Fervent Speech," a text book for private or class instruction; "A Plain Talk With American Singers," and "Some Psychic Reflections for Singers." "The Body and Breath" is inscribed to his friend, Herbert Witherspoon. The author's note says:

The exercises in this book in their original form appeared some time since in a monthly magazine, and were since rewritten for lecture purposes before the students of the Metropolitan Schools of Musical Art, Carnegie Hall, New York.

Very little of the more definite vocal doctrine of the author is introduced here; the intention being to make this a text book exclusively for the study of the culture of the body for breath control in song and fervent speech; a book which may with safety be placed in the hands of any grade of student, the processes being so plainly set forth and so free from extraordinary doctrine as to interfere in no way with any special "school" of voice training. Not all of the "devices" here given will be needed in every case, for many students will grasp their purpose long before the twenty-third exercise; but the author thinks it wise to offer so large a variety of devices, that the least talented or apt of students may surely be brought to a comprehension of the principles of muscular action in artistic breath control. The brief exposition of the doctrine of bodily poise with which this brochure concludes is taken from the author's larger work, "The Philosophy of Singing from a Modern Standpoint, the Commonplaces of Vocal Art," in which book will be found a full statement of all the items of voice development.

"Over the Bounding Main."

REGINALD DE KOVEN sailed from Europe this week aboard the Kronprinz Wilhelm. The New York is bringing over Madame Nordica. Josef Hofmann is due in New York at the present writing. His tour will open soon in Portland, Ore.



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THE HENRY W. SAVAGE TOUR.

HENRY W. SAVAGE has decided to give his famous English Grand Opera Company an extended tour this season, covering the entire United States and Canada. The company will open in New York on October 10, after which it will be heard in a limited number of Northern cities on its way to Montreal and Toronto, where there will be an opera festival of a week in each city. The company will return for an opera season of one week in Rochester and then visit Toledo, Detroit, Columbus, Indianapolis, Cincinnati, Washington and Baltimore. Beginning with January 1 the English Grand Opera Company will start on its tour of the South and West, with English grand opera seasons in New Orleans and San Francisco, returning by way of Salt Lake, Denver, Kansas City and Omaha.

This will be the longest tour ever undertaken by an organization as large as the Savage English Grand Opera Company. Sixty-five cities in all will be visited. Throughout the tour the big company will have its own special train of baggage cars, parlor cars, sleepers and dining car.

In addition to the twenty-five principal artists and all American chorus the company will have its own full grand opera orchestra, under the musical direction of Chevalier N. B. Emanuel and Elliott Schenck, the latter being the Wagnerian conductor.

The principal singers will include the following:

Prima Donna Sopranos—Gertrude Rennyson, Jean Lane Brooks and Katherine Wishart.

Prima Donna Contraltos—Marion Ivell and Rita Newman. Tenors—Joseph F. Sheehan, William Wegener and Henri Barron.

Baritones—Winfred Goff, Arthur Dean and A. H. Busby.

Basses—Francis J. Boyle and Harrison W. Bennett.

Complete and elaborate settings will be carried for each opera and the repertory will include such works as Wagner's "Lohengrin" and "Tannhäuser," Verdi's "Othello" and "Il Trovatore," Puccini's "La Bohème" and possibly "Tosca," Bizet's "Carmen," a double bill with Leoncavallo's "I Pagliacci" and Mascagni's "Cavalleria Rusticana," and a pretentious revival of Balfe's "Bohemian Girl," to be used as a matinee bill.

Following the New York engagement the tour has been arranged as follows:

Bridgeport—Monday, October 17.

New Haven—Tuesday and Wednesday, October 18 and 19.

Hartford—Thursday, Friday and Saturday, October 20, 21 and 22.

Springfield, Mass.—Monday, Tuesday and Wednesday, October 23, 24 and 25.
Schenectady, N. Y.—Thursday, October 26.
Utica, N. Y.—Friday and Saturday, October 27 and 28.

OUR PARIS REPRESENTATIVE.

THIS is a picture of J. F. Delma-Heide, the Paris representative and correspondent of THE MUSICAL COURIER. Melina, the celebrated Italian cartoonist, has



drawn Delma-Heide with a sly pen. His equivocal expression makes it difficult to say whether he is before or after a vocal recital in a Paris studio. Delma-Heide has a certain pet plan for remedying the voices of American girls which have been spoiled by incompetent instruction abroad. Perhaps this picture represents Delma-Heide pondering his pet plan. Watch his column for details.

MUSIC IN HOLLAND.

IT was twenty years ago that the Philharmonic Orchestra from Berlin appeared for the first time at Scheveningen, and it has been every summer since a most welcome guest. Of the various kapellmeisters who succeeded each other, Mannstädt, Gustav Kogel, Kurfurth, Mannstädt again, Rebicek (the present leader, August Scharrer, has been at the helm only a few months), Kogel has made the deepest impression, but Rebicek was more popular still, being more enterprising and doing much for Dutch music and young Dutch artists. The director of the Kurhaus gave three concerts to commemorate this jubilee, and had engaged Busoni and the Wagner tenor Burgstaller for that occasion. Both, however, were prevented from coming. The Dresden tenor Burrian, who was announced instead of Burgstaller, could not be true to his word, and the end was that we had for a Wagner concert the excellent prima donna from Wiesbaden, Frau Leffler-Burkhardt, and the tenor of the Opera of Cologne, Adolf Groebke, and instead of Busoni, Franz Mannstädt, also from Wiesbaden, for a Beethoven concert. The third concert took place under direction of Baron Van Zuyler van Nyevelt, and at that concert, with a miscellaneous program, Anton Witek performed the violin concerto of Beethoven. It was the chief moment of the three nights, and it was the general opinion that since Joachim in his palmiest days nobody had played Beethoven's chef d'œuvre so masterfully as Witek, and that none of the living violinists of mark could surpass his performance. Rarely has our public been so impressed. Three wreaths and two photos of Rembrandt pictures were presented to Witek. Mannstädt scored a great success with his performance of Beethoven's "Emperor." The orchestra was, as it is generally, up to the mark under the direction of Scharrer, who was warmly applauded; and so was Baron Van Zuyler, who once more showed his great musical gifts, though it seemed to me in the second symphony of Brahms that he was not so sure of himself as on former occasions. There were wreaths for the three gentlemen, who were recalled several times.

Nothing more is heard of the Italian opera of Amsterdam. As to the new Dutch opera there are difficulties with the formation of an orchestra, and though September is near nothing has been decided as yet.

I hear that Jan van Oordt, of Chicago, will go to Brussels, where he is to share the upper violin classes of the Royal Conservatorium with César Thomson.

DR. J. DE JONG.

Musicians Strike.

(From the New York Sun.)

WASHINGTON, September 5, 1904.

THE musicians employed at two of the local theatres struck today for higher wages, and those employed at the five other theatres in the city will refuse to play when those houses open next week. The strike was ordered by the Musicians' Union to enforce a new scale of wages which was adopted recently by the union. At today's matinees the two theatres employed what few musicians could be hastily procured, and the managers declare that they will not pay the advance demanded.

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Musical Clubs.

Battle Creek, Mich.—Following its usual plan, the Amateur Musical Club will engage artists of reputation for its concerts the coming season. To be convinced it seems only necessary to recall that Madame Schumann-Heink, George Hamlin, Glenn Hall, Vernon d'Arnalle, Marion Green, Miss Jenny Osborne and the Theodore Thomas Orchestra assisted the club at the last festival.

Richmond, Va.—Mrs. W. H. O. McGehee is the popular president of the Ladies' Morning Musicales.

Birmingham, Ala.—Mrs. Edna Gockel Gussen is the efficient director of the Treble Clef Club.

Allentown, Pa.—Music lovers here are again looking forward to some good concerts by the Euterpean Club and Oratorio Society. The Philadelphia Orchestra appeared in Allentown last spring under the auspices of the Euterpean.

San Francisco, Cal.—At a recent meeting of the Twentieth Century Music Club the following officers were elected: Mrs. James Ellis Tucker (re-elected), president; Mrs. John Casserly, vice president; Miss Harriet Allen, treasurer; Mrs. Hengstler, secretary, and Miss Meta Graham, assisting secretary.

Springfield, Ohio.—The Ladies' Chorus Class, organized by Waldemar von Dahlen, will soon begin rehearsals for the concerts planned for the coming winter.

Owensboro, Ky.—Miss Anabel McGill and Miss Adele Payne gave the last program for the Saturday Musical at the home of Mrs. Allen, on Frederick street.

Oneonta, N. Y.—Miss Kate Fowler is the musical director of the Oneonta Choral Club.

Denver, Col.—The new officers and committees of the Denver Tuesday Musical Club are: President, Mrs. J. E. Kinney; vice president, Mrs. George A. McCartney; recording secretary, Mrs. Frank E. Shepard; corresponding secretary, Mrs. R. H. Beggs; treasurer, Mrs. T. H. Cox; auditor, Miss Gotesleben; musical director, Miss Hattie Louise Sims; librarian, Mrs. M. V. Skinner; assistant librarian, Mrs. Charles E. White; committee on extra programs, Miss L. Montrose-Graham, Mrs. Gertrude Prentice-Phillips, Miss Janet Griffith and Mrs. Theodosia Mussey; courtesy committee, Mrs. John H. Howry, Mrs. M. S. Fraser, Mrs. M. M. Kellogg, Mrs. H. B. Whitney, Mrs. E. F. Welles and Miss Anna L. Johnson; room committee, Miss Alice Roeschlaub, Mrs. P. M. Cooke and Mrs. I. F. Wardell; printing committee, Mrs. J. E. Kinney, Miss Wanda Gotesleben and Mrs. George E. Gray; music committee, Mrs. E. N. Clark (chairman), Miss Gotesleben, Mrs. W. J. Miller, Mrs. F. E. Shepard, Miss H. L. Sims and Mrs. E. S. Worrell, Jr.; directors, Mrs. W. N. W. Blaney, Mrs. W. J. Miller and Mrs. E. S. Worrell, Jr.

Syracuse, N. Y.—Pinafore Association is the name chosen for the new musical club organized soon after the successful performance of the Gilbert & Sullivan operetta. The society hopes in time to own its own clubhouse and orchestra. The officers are: President, Henry J. Ormsbee; first vice president, G. B. Williams; second vice president, A. L. Bradley; third vice president, William H. Griffiths; secretary, Henry J. Hughes; treasurer and business manager, Leonard B. Hyle.

Potsdam, N. Y.—Members of the clubs that co-operated in an operatic concert in Potsdam in the late spring in-

clude: Normal Choral Club—Beatrice Contryman, Stephanie Clark, Elizabeth Fisher, Ella Jonrowe, Grace Mayne, Florence Cafferty, Ruth Lawrence, Florence Chapin, Winifred M. Jones, Mabel Ober, Edna Morgan, Bernice Richardson, Nina Shepard, Louise Stowell, Blanche Lake, Loretta Knight, Netta Williams, Bessie Batchelder, Mildred Simmons, C. B. Strait, Charles Whittier, Harold Tupper. Phoenix Club—Margaret Aubrey, Gladys Botsford, Jessie E. Fosgate, Nellie H. Gates, Mildred E. Holmes, Mary E. Hurley, Grace Hendry, Winifred G. Isaac, Adele M. Johnson, Blanche S. King, Lucetta Loucks, Mabel L. Price, Bertha Tuttle, Eunice B. Walbridge, Georgia Apthorpe, Clara Beers, Mrs. Minnie Church, Grace Church, Ella Allen Dodd, Mrs. Anne Dildine, Grace L. Morgan, Anna K. Northrup, Elizabeth Smith, Claire Mann, Barbara Moore, Bessie Prine, Clara Russell, Lucy Z. Reynolds, Beulah Selter, Madge A. Wrigley, Roger Baconian—Howard Cheney, Fay Davis, Harry Manley, William P. May, Sherman Clute, Harold Dutcher, Dixon Fox, Edward F. Joncas, Ralph D. Kendall, Harold Powers, Francis Baconian—Meade Alexander, Mac A. Cray, Howard C. Lockwood, Robert McCormick, Albert Reynolds, Henry P. Scott, Russell A. Warner, Allen Doty, George Eastman, O. H. Hill, George Matthews, Albert Shaw, Harold J. Wright, Frederick R. Woodruff. Orchestra—James A. Garfield (leader), Willard Bartlette, Kenneth Bryson, Sherman Clute, Allen Doty, Fay Davis, Eugene Harris, Dixon Fox, Edward Joncas, Arthur Miller, Harold Powers, Horace Ruggles, William Robinson, Harold Tupper, Earl White.

Amy Whaley's Summer Engagements.

MISS AMY WHALEY has filled some interesting engagements during the summer. She sang at the Central Iowa Chautauqua, for the Connecticut Valley Chautauqua, for the Mountain Lake Park Chautauqua in Maryland, with the Second Regiment Band of Massachusetts, with the Fourteenth Regiment Band of Pennsylvania, and also with the Third Regiment Band of Pennsylvania.

Berlin Royal Opera—August 25, "Lohengrin"; August 26, "Czar and Carpenter"; August 27, "Mignon"; August 28, "Meistersinger."



Musical People.

Davenport, Ia.—Frank A. Power's new College of Music here was opened September 1. Mr. Power himself is the principal instructor of the vocal department. Miss Henriette Weber, formerly of New York, is head of the piano department and also first teacher of French diction. Frank Willgoose is to conduct the violin department, and Miss Anna Irene Larkin is to be first teacher of elocution and oratory.

Cazenovia, N. Y.—Mrs. Ten Eyck Wendall, of this place, has composed the musical setting for "Visitors," a poem by Mrs. Payne Whitney. Mrs. Whitney is the daughter of John Hay, Secretary of State and daughter-in-law of the late William Collins Whitney. Mrs. Wendall is a daughter of Edward Foote, of Boston. The new song is published by Oliver Ditson & Co.

Saginaw, Mich.—The musicians of Saginaw and vicinity are already discussing plans for the next May festival. The first one held this year proved a fine artistic as well as financial success.

Providence, R. I.—Gilbert C. Carpenter, Lucy H. Miller and Edith Nichols are the incorporators of the Providence Musical Association that is arranging some good concerts for the coming season.

Nashville, Tenn.—Miss Susie Pope, a pupil of Miss Ruth Robb Finney, has lately given some successful piano recitals under social auspices.

Portland, Me.—Miss Florence H. Woodbury, a successful piano teacher, will introduce several pupils at public recitals during the autumn and winter. Miss Evelyn M. York and Miss Perley F. Ayer are two of Miss Woodbury's pupils whom music lovers here have heard.

San Francisco, Cal.—Miss Irene Palmer, a pupil of Hugo Mansfeldt, is making a reputation on the Coast. Her last piano recital at Steinway Hall, 223 Sutter street, attracted a large and friendly audience.

Lima, Ohio.—George P. Lull, organist and choirmaster of the Market Street Presbyterian Church, is again planning some special music for the services during the autumn. He has an excellent choir. The members are:

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Springfield, Ohio.—Mrs. Harrietta H. Smith is another woman who has succeeded as head of a music school. Mrs. Smith is the director of the Springfield College of Music.

Atlanta, Ga.—Miss Marie Lynch, one of the leading music teachers of Atlanta, will soon reopen her studio at 54 West Harris street.

Moline, Ill.—The Misses Young and Ranson are enterprising partners of a conservatory of music in this town.

Warrensburg, N. Y.—John L. Tubbs, leader of Tubbs' Orchestra, plays a violin that was presented to him a short time ago by J. R. Foster, of Shelburne, Mass. Mr. Foster made the instrument especially for Mr. Tubbs.

Des Moines, Ia.—Mrs. Albert Baird Cummins, wife of Governor Cummins, is a lover and supporter of musical entertainments. During the season musicales are frequently given at the Cummins residence.

Bar Harbor, Me.—Maurice C. Rumsey, organist and choirmaster of St. Saviour's Church, is also a pianist who has to his credit a series of recitals here and elsewhere.

Auburn, N. Y.—Miss Helen B. Peterson, a piano teacher here has adopted the sensible method of concentrating on one composer at pupils' recitals. At the last term Chopin was studied with good results.

Portsmouth, N. H.—Gerald Whitman conducted a successful summer school of music here during July and August. The recitals connected with the sessions were generously supported by the people spending their holiday in the vicinity.

Charlotte, N. C.—W. H. Overcarsh, organist of the Tryon Street M. E. Church, has established a reputation for fine musical programs at the Sunday services. Mr. Overcarsh also gives organ recitals that attract large audiences and agreeable comment.

Isidore Luckstone Begins Today.

ISIDORE LUCKSTONE resumes his teaching today at his studio-residence, 128 East Sixty-fourth street. With his family this successful artist and instructor passed a pleasant summer at his cottage at Highmount, near Fleischmann's, in the Catskills.

NATIONAL FEDERATION OF MUSICAL CLUBS.

SUMMER, always the time of activity and such marked growth in the great world of outdoors, seems to have the opposite effect upon all literary and musical organizations, which, during this season, are apt to indulge in a period of rest and retirement from active labors. All rules are proven by their exceptions, a notable one to this rule being the increase in growth of the National Federation of Musical Clubs, which during the four months just passed has made a larger percentage gain than in any other four consecutive months since its organization. This growth is doubly encouraging because it is not limited to any one section of the country; clubs have entered from the Eastern, Middle, Southern and Western sections. This is doubtless attributable in a large measure to the interest awakened by sectional festivals held this last spring and proves the wisdom of the plan of holding these festivals on the years alternating with the biennials.

It may be of interest to members of clubs not yet federated to learn how simple a matter is the initiation into the N. F. M. C. Clubs desiring to federate request an application blank from any of the national officers; such application, being filled out, is sent to the sectional vice president for signature. From her this application goes to the treasurer and when the membership dues are paid goes back to the club as treasurer's receipt, and with this simple initiation the club is a fully accepted member of the organization. If none of the officers or their location is known communication can be opened directly with the N. F. M. C. press committee, care of THE MUSICAL COURIER, and the name of the sectional vice president will be given.

The very attractive year book of The Cecilians, of Washington C. H., Ohio, is received. The study for the coming year will include Russian, Polish, German and American composers. Three recitals and ten musical study-afternoons will be held. It is planned that on the program of each study afternoon there shall be read papers appropriate to the subject for the day. The promised subjects are: Russia's Five Greatest Living Composers, October 4; The Story of Paderewski's Opera, "Manru," November 1; Arthur Farwell and His Work, February 14; America's Musical Festivals, February 28; Some Recent Oratorios and Their Composers, March 14. Prepared and given by Mrs. W. P. Barnes.

Mrs. D. S. Craig will handle the subjects: Will Russian Music Supersede Wagner? October 4; Character Sketches: Theodore Leschetizky, October 18, and Madame Schumann-Heink, December 13; Some Vital Figures in Ameri-

can Music, February 14; Americanisms in Music, February 28; The Study of Music in Colleges and Universities, and an Event at Yale of Musical Interest.

The president, Miss Minnie M. Light, will treat of the Gregorian Chant in the Twentieth Century, December 13. Mrs. F. A. White will present a character sketch of Mark Hambourg, November 29, and a paper on The Nestor of American Musicians, William Mason, February 28.

The subjects of Russian Lyric Poetry, October 18; The Symphony, or Symphonic Poem, Which? November 29; A Review of the Metropolitan Season, January 31; Music of the American Indian, February 14, will be given by Mrs. T. H. Craig.

Mrs. G. S. Hodson will give character sketches of Peter Ilitsch Tchaikowsky, October 18; Mrs. H. H. A. Beach and Teresa Carreño, February 14, and a paper on The Present Condition of German Music, January 17.

This wealth of literary product will be supplemented by musical programs of equal importance and interest, to be given by the members of the society, including, besides those already mentioned, Mmes. A. S. Ballard, B. F. Davis, M. S. Daugherty, C. H. Murray, Wert Shoop and the Misses Ada D. Bateman, Katherine Dietz, Lillie Belle Dietz, Edith H. Gardner, Dell Lanum and Lillian Lawhead. The associate members are Mmes. C. F. Ballard, H. M. Daugherty, H. B. Dahl, E. J. Penn and the Misses Gertrude Gardner and Ruth Millikan.

The Morning Musicales, of Oneida, will open its season on Friday, October 7, and continue until June 2. The study for the year will cover a wide range of subjects and will be given to the composers: Bach and Grieg, October 7; Haydn and Jensen, November 4; Mason, Wollenhaupt, Gottschalk, Mrs. Beach, December 2; Mozart and Sinding, January 6; Beethoven and Raff, February 3; Weber and Henselt, April 17; Dudley Buck, J. K. Paine, Arthur Foote, F. G. Gleason, Mrs. Gaynor, Emil Liebling, May 5. A business meeting will be held March 3 and an organ recital will be given on June 2 at St. John's Church, which will close the year.

The officers for the ensuing year are: Mrs. Theodore Coles, president; Mrs. A. Charles Potter, vice president and Federation secretary; Mrs. D. C. Reed, corresponding secretary; Miss Eunice Klock, recording secretary; Miss Florence Ratnour, treasurer; Miss Edith Loomis, chairman program committee; directors, Mrs. H. M. Geisenhoff, Mrs. W. C. Bliss, Mrs. Clark Tyler and Miss Florence Carter.

On August 30 the Frankfort Opera produced Goethe's "Egmont," with Beethoven's incidental music.

Giordano is working at a new opera called "Marcella," the text of which is by Henri Cain.

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Chicago.

CHICAGO, Ill., September 12, 1904.

CHE fall term at the Chicago Musical College opened today with a registration which far exceeds all records of past years. Manager W. K. Ziegfeld reports that the classes of all the leading teachers are filled and a waiting list has actually been established for many of them. Since his return in July Dr. Ziegfeld has given his entire time to the examination and registration of pupils, and the handsome anterooms of his studio are still thronged with applicants. So great is the demand that the management has been obliged to engage several new teachers in the preparatory department, in addition to those already announced in these columns.

The reason for all this success is not far to seek. Not only has the Chicago Musical College long boasted a faculty which truly and in all seriousness is only equaled by that of a very few institutions in the world, but the management has known how to acquaint the public with these facts and to follow up its widespread and judicious advertisement after the methods which are common to every successful business. But behind these brilliant business methods which so eminently characterize the management of the Chicago Musical College there is the high artistic ideal expressed in the person of its eminent president, Dr. F. Ziegfeld, who is never satisfied with anything but the very best obtainable in every department, whose sterling qualities, both as man and musician, have enabled him to gather a faculty headed by such men as Emile Sauret, Hans von Schiller, Rudolph Ganz, Theodore Spiering, Arthur Speed, Herman Devries, Bernhard Listemann and William Castle, boasting two such splendid chamber music organizations as the Sauret Trio and the Spiering Quartet, and numbering among its large corps of teachers many prominently and intimately identified with the musical life of Chicago.

L. A. Torrens.

For many years L. A. Torrens has enjoyed a place all his own in the regard of the musical public of Chicago, who have learned to value him as man and musician. As a choral conductor he has a reputation that is by no means limited to that part of the country which Chicago dominates in all things musical. He is equally well known in the East, while his reputation as a teacher is even more widespread. It is based on the surest of all foundations—success, and has been carried to all parts of the country by a host of worthy pupils who have gone forth from his studios to take places of honor and distinction in musical America. They form the best of all testimonials to his abilities as a vocal teacher. From a long list of such pupils one might choose at random the following who studied with Mr. Torrens, and will all bear witness to the

saneness of his method, and his thorough and scholarly musicianship:

Miss Alice Sovereign, now a prominent singer of New York and soloist in one of the large Methodist churches of the metropolis.

Mrs. Jennie Thatcher Beach, of Chicago, widely known on the concert stage and soloist at the Union Park Congregational Church.

V. Hogue, the well known Swedish basso, engaged at the Hyde Park Methodist Church, Chicago.

Mrs. Helen McConnell, contralto soloist with the Lulu Tyler Gates company.

W. H. Kirkland, baritone, New York.

Nat M. Bingham, the well known lecturer and singer.

Mrs. Dinwoody, contralto soloist Tabernacle, Salt Lake City.

Miss Cora Bunn, of Waterloo, Ga., teacher of voice in Adelphia, Ark.

Alexander Titus, soloist at the Church of the Covenant and successful teacher, Rockford, Ill.

Miss Flora Zabell, of "Yankee Consul Company," now Mrs. Raymond Hitchcock.

Mrs. Corinne Kelso, of Brooklyn, New York, a prominent church singer.

C. E. Sindlinger, tenor soloist Keenwood Evangelical Church, and one of the most successful vocal teachers in Chicago.

Certainly there are few vocal teachers who can boast such a following.

The American Conservatory.

The American Conservatory opened today with one of the largest registrations in the history of the school. Drawn by the conservatory's national reputation for thoroughness and worth, pupils have gathered from all parts of the country and are still coming.

One feature of the conservatory which is proving especially attractive is its lecture course, which is under the personal direction of the president, John J. Hattstaedt. The principal object is to offer to the pupils of the conservatory facilities to acquire a broader education, supplementing private lessons and to fit pupils thoroughly as teachers.

These lectures take place every Saturday afternoon at either the conservatory lecture hall or at Kimball rehearsal hall, and are followed by a recital.

The course for the coming season will be unusually elaborate. The president, Mr. Hattstaedt, will give sixteen lectures on "Modern Piano Teaching" and twenty on "History of Music." Emil Liebling has been especially engaged to give a special course on "The Practical Features of Piano Study as Applied to the Compositions of the Great Masters."

Mrs. Gertrude Murdough will continue her conversations on the musical training of children. There will be a short series of lectures by Victor Garwood, Allen Spencer, Karleton Hackett and Cyril Graham.

These lectures are free to regular pupils of the conservatory.

The first lecture will take place September 23 at the conservatory lecture hall. Mr. Liebling's first lecture will be on Saturday, October 8.

Marie Herites.

Miss Marie Herites, a young Bohemian violinist, was heard for the first time in Chicago, in the Bohemian Hall, on Ashland boulevard. Thanks to the influence of Joseph Vilim, who was kind enough to interest himself for her. Miss Herites was received by a large and enthusiastic audience, composed chiefly of her countrymen, and won most generous praise from the Bohemian and English press of the city. She is a pupil of Sevcik and was a classmate of Kocian, who is much interested in her career. In her playing Miss Herites shows all the characteristics which have made the school of her celebrated master famous. Technically she shares the fluency and accuracy which seem to be a part of the equipment of every Sevcik pupil, while her interpretations indicate a more than usual warmth of temperament, and are marked by splendid rhythmic qualities and considerable breadth of phrasing. She played Vieuxtemps' D minor concerto, Schubert's "Ave Maria," a transcription by Ondricek, a fantasia of her own arrangement, and Paganini's "Die Tanti Paliti." Miss Herites has all those qualities which experience will ripen into an artist of merit. But she needs an energetic and experienced manager, who will know how to advertise her properly and bring her before the public, or she is likely never to gain that experience.

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Marc Lagen.

Marc Lagen's recent appearance in Burlington, Ia., where he sang the tenor roles in the "Persian Garden," was reviewed as follows in the Burlington papers:

Mr. Lagen has a clear, sweet, tenor voice, flexible and admirably responsive to whatever shade of feeling words or music may suggest to the mind of the singer. When a tenor or bass can run the gamut of the scale from one register of the voice to another without anyone knowing where the change occurs it is indicative of the most careful and persistent vocal culture. Mr. Lagen, in that respect, proved himself a thorough student.—Burlington Journal.

Mr. Lagen is a young singer. He possesses a beautiful voice and uses it in a manner which not only reflects the greatest credit on his teacher but which might justifiably be envied by much older students. It is a tenor of good range and exceptionally fine qualities, rich, sympathetic and at times extremely sweet, and his enunciation is unusually clear.—Burlington Hawkeye.

Mr. Lagen has a lyric tenor voice of considerable beauty and brilliancy, added to an attractive personal address which wins his audience at once, and is a delightful initiative of the rest of his work on the program. His singing of "Ah, Fill the Cup, What Boots It to Repeat" was with much spirit and in keeping with the sentiment, varying delightfully with the next lines, "Ah, Moon of My Delight that Knows no Wane."—Burlington Gazette.

Mr. Lagen is already engaged to sing in "The Messiah" at Galesburg, Ill.; "Swan and Skylark" at Boone, Ia., and to give a song recital at Galena, Ia.

Burton and Wells.

Arthur Burton and Howard Wells have been engaged to give a recital at the University of Wisconsin, in Madison, the latter part of October.

Herbert Butler's Engagements.

Herbert Butler, the popular Chicago violinist of the American Conservatory, is engaged to fill the following dates during November, under the management of the Ridpath Lyceum Bureau: Aurora, Ill.; Kankakee, Ill.; Naperville, Ill.; Castana, Ia.; Charles City, Ia.; Mount Pleasant, Ia.; Osage, Ia.; Tama, Ia.; Oklahoma City, Okla. Ter.; Springfield, Mo.; Pittsburg, Kan.; Denver, Col.; Pueblo, Col.; Fort Collins, Col.; Indianapolis, Ind.; Ligonier, Ind.; Williamsport, Pa.; Piqua, Ohio; Portsmouth, Ohio; Cadiz, Ohio.

Chicago Notes.

Arthur Burton returned from the East, where he has been spending his vacation, and reopened his studio in the Fine Arts Building on September 6.

Mr. and Mrs. Howard Wells have returned from a three weeks' trip in the East, and have resumed their teaching in the Fine Arts Building, Room 806.

Mr. and Mrs. Karl Reckzeh have returned from their eight weeks' sojourn in the Indiana lake regions. Mr. Reckzeh was present at the scholarship examinations at the Chicago Musical College last week, and resumed his teaching there Monday.

Adolf Weidig has spent the summer in adding to the already large number of worthy works from his pen. His latest compositions are a Mass in C minor for soli, chorus and organ, and a song story, "The Buccaneer." The latter, as the name implies, is a distinct departure from the conventional song cycle form, inasmuch as there occur spoken passages, in part, to piano accompaniment between

the several songs of the cycle. It is in many ways the best work that Mr. Weidig has yet written, full of dramatic power and sweetest sentiment. It abounds in motifs, which are given the most scholarly treatment, and has but one weakness, the opening song, which is somewhat conventional, though of course faultless in construction, and even by contrast serves to emphasize the more interesting numbers which follow in well ordered climax. As ever Mr. Weidig follows closely the clearest musical form, and while harmonically interesting the work is not in this sense startlingly modern.

QUESTIONS AND ANSWERS.**To The Musical Courier:**

Allow me a few words in answer to Mr. Blumenberg's true remarks about the disappearance of the art of bel canto in singing. Bel canto consists of a dual action, and a real artist is capable of commanding it in its entirety. The duality is the mental conception and the mechanical execution. But all mental will or desire goes to naught if the "how" of the mechanical part is not known to the singer, and that is what Mr. Blumenberg deplores as much as Mr. Neitzel and others. Evidently vocal art is, as far as its conscious mechanical part goes, more and more on the decline, and yet this art can be taught now as well as in times past. The mental desire only to sing such and such a phrase in bel canto style does not produce bel canto. It depends upon the mechanical ability to do so. Above all, it requires "brains" to have patience sufficient to develop the technical ability indispensable for the bel canto.

The fact that this lack of ability is almost universal means that either few teachers know how to impart this subtle art or, what is more probable, that most students have not sufficient brains to work and wait with the necessary patience for this beautiful, technical skill. This technical skill is the first requisite to sing bel canto. It can be taught and acquired. A singer with temperament possessing it will be able to sing bel canto whenever his taste will lead him to apply it. He is the true artist. Singers who have not acquired that skill will never be able to sing bel canto, however much brains, taste and temperament would dictate its employment. They never can become artists in the best and greatest sense of the word; no matter how superior the vocal gift may be they remain amateurs.

FAR ROCKAWAY, August 30, 1904.

Their First Teachers.

NEW YORK, September 1, 1904.

To The Musical Courier:

Will you kindly advise me in your next issue or by letter who you think are the two or three best vocal teachers in the city, teachers of the Italian method; also who were the first teachers of Herbert Witherspoon and Gwilym Miles? Thanking you in advance for any information you may be able to give me in regard to the above I am,

Sincerely yours,

C. H. TINKER.

At the present time Mr. Witherspoon is up in New Hampshire and Mr. Miles in Germany; therefore we are

unable to give the desired information regarding their first teachers. As to the best vocal teachers in New York, that is a subject more difficult to settle than almost any other in the art world. Who, indeed, can answer the question?

Many excellent teachers advertise in THE MUSICAL COURIER, and nearly all of them have produced successful artists. If some good teachers fail in this respect it is the pupils and not the teachers who are at fault. The capacity for hard study and patience are qualities that eight out of every ten vocal students lack. Mr. Witherspoon and Mr. Miles are illustrations of the rare type of young men who have made splendid careers by dint of study and perseverance. Although he has sung in concert and oratorio a number of years Mr. Miles has gone abroad now to perfect himself in the studying of German lieder. The true artist is he who counts a day lost in which he has learned nothing.

Beatrice Fine's Successes.

MRS. BEATRICE FINE has had little opportunity for real rest during the summer. July 29 she sang up in Thousand Island Park and was re-engaged for two concerts in August. August 3 at Ocean Grove Mrs. Fine sang the soprano role in "The Rose Maiden." At the last concert, August 31, an audience of 10,000 music lovers greeted the favorite singer. On this occasion Mrs. Fine sang Leo Stern's "Waltz Song," accompanied by the festival orchestra. At the close of her number the audience recalled the soprano five times, but the conductor, Tali Esen Morgan, requested that the "no encore" rule be observed.

While up in the Thousand Islands Mrs. Fine was engaged for the next spring festival in Rochester, N. Y. Sunday next Mrs. Fine is to sing at a concert at the Allenhurst (N. J.) Club.

A Valuable Publication.

LOUIS BLUMENBERG, the publisher of the American Musical Club Directory, reports that the success of this book has been far beyond all his expectations. Not alone are orders coming in from all over the United States and Canada, but a great many orders from Germany, England, France, Switzerland and Italy. The Elite Edition for 1904 contains the addresses of over 2,000 musical clubs, organizations and societies interested in music and over 4,000 individual addresses throughout this continent. This directory is invaluable to artists, teachers, managers, music publishers, piano manufacturers and dealers. This accounts for its success.

The American Musical Club Directory is obtainable at all music stores and also at the publication office, 419 St. James Building.

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BUFFALO.

BUFFALO, September 9, 1904.

WE are promised in the near future the pleasure of hearing the Boston Symphony Orchestra. Nina David, often mentioned in THE MUSICAL COURIER, will be another attraction. Madame Melba will again appear at Convention Hall on Thanksgiving Day, just a year since she gave us all a delightful concert, assisted by Gillibert and Ellison van Hoose.

Little Jamestown sets Buffalo a splendid example of what can be accomplished in an institution which is strictly a piano school. Hill's Piano School, in the Fenton Building, is a source of great pride to the dwellers in beautiful Jamestown. The city's situation is very favorable, at the foot of Lake Chautauqua; its climate, fine and healthful, makes it an ideal place for a summer course in music. It is midway between New York and Chicago, less than 70 miles from Buffalo and about twice that distance from Pittsburg. The piano course is divided into seven grades, embraced in three general departments—preparatory, intermediate and advanced, and the work in theory is in musical notation, harmony, melody invention, simple counterpoint, analysis, form, general composition and musical history. Mrs. Earl H. Hill has been associated with her

husband as pupil and teacher eleven years, and thoroughly understands his methods. Miss Bessie Reed has studied the same methods. Mrs. Hill and Miss Reed are not only successful teachers but accomplished pianists and cultured women.

Every Tuesday evening a recital is given, and it is always an event in Jamestown musical circles gladly attended. An invitation to some "recitals" may almost be regarded as a calamity, but never an invitation to the Hills' school. The feature of this recital was the playing of Mrs. F. A. Elwell. The lady was at one time a student in the Royal High School (Hochschule) of Berlin, being a pupil for two years of Oscar Raif. She also studied in American cities, but her Jamestown recital marked a two years' course with Mr. Hill, after which she will return to Portland, Me., to assume an important position musically. The following program will convince one that Mrs. Elwell's accomplishments as a musician are varied:

Menuetto Scherzando.....	Stavenhagen
Nocturne, op. 27, No. 1.....	Chopin
Waltz in E minor.....	Chopin
Fantaisie Impromptu.....	Chopin
Momento Gioioso.....	Mozzkowski
Second Mazurka.....	Godard
Butterfly.....	Grieg
Solitary Traveler.....	Grieg
In the Home.....	Grieg
Birdling.....	Grieg
Poem of Love.....	Grieg

To the Spring.....Grieg
The Nightingale.....Liszt
Love Dream, No. 3.....Liszt

Mrs. Elwell's playing has as distinguishing characteristics technical clearness, poetic feeling and dramatic power. These characteristics were particularly noticeable in her masterly interpretation of the Grieg and Liszt numbers.

The Wagner Octet opened the recital by playing most artistically Beethoven's symphony No. 7, poco sostenuto, vivace, allegretto, presto, allegro con brio. The other numbers played by this remarkably fine octet were: Weber, adagio and rondo, and Wagner, "Ride of the Walküre." The splendid rendition of these, under the magic influence of Mr. Hill's potent baton, must be heard to be fully appreciated. Mrs. F. H. Elwell was presented with a large cluster of American Beauties by the members of the Wagner Octet, composed of the following fine pianists: Mrs. Earl H. Hill, Mrs. H. A. Eastman, Miss Bessie Reed, Miss Ethel Carpenter, Frank Scott, Mrs. Elwell, Miss Rose Howard and Miss Mabel Heath. VIRGINIA KEENE.

Maconda's Autumn Dates.

MADAME MACONDA is one of the singers who will have a fine season. In addition to her autumn dates already announced she is engaged by the Tuesday Musical Club of Akron, Ohio, for November 29; by the Apollo Club of Muncie, Ind., for December 2, and by the Symphony Orchestra of Kansas City, Mo., and at Atlanta, Ga.

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Grace Van Valkenburgh
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Henriette Weber's New Duties.

MISS HENRIETTE WEBER, the pianist, formerly of New York, has entered upon her new duties as instructor in the Power College of Music, at Davenport, Ia. Miss Weber is head of the piano department, and for this season she will also be first teacher of French diction.

New Works by Louis V. Saar.

LOUIS VICTOR SAAR, the composer, of New York, worked industriously during his stay in Germany this summer. He and his family went abroad in the early summer. After a few days in Leipzig and Dresden they journeyed to Lindau, the old home in Bavaria, where the Saars have passed many pleasant holidays. It was there Mr. Saar wrote and revised compositions to be published in Leipzig this fall. The new works are:

Piano quartet, op. 39; violin quartet, op. 44; Nachtgesang, op. 45, for female chorus, tenor solo, flute obligato and orchestra; twelve songs, op. 48; Wechselgesang, op. 41, six part mixed chorus with orchestra; four male choruses, op. 43, dedicated to the Vienna Maennergesang; two male choruses, op. 46, with tenor solo, dedicated to the Schubert Bund of Vienna; prize chorus, Festhymne of the Mozart Verein of New York. Mr. Saar received the prize in July and at the same time the composer was invited to conduct his work at the forthcoming concert of the club in October.

Mr. Saar and Mrs. Saar sailed from Hamburg for New York September 10.

Emil Hofmann's European Tour.

EMIL HOFMANN, who is in Dresden, will start on his second concert trip for Austria-Hungary on September 19. He will appear before the Hugo Wolf Verein and at the American Embassy in Vienna and fill engagements in Budapest, Bonn and Prague. Returning to Dresden he will be heard in recital at the American Church with the organist Herbert W. Williams. October 11 he is to give a Lieder-abend in Leipzig. In London Mr. Hofmann will fill two engagements under the management of Mrs. Elderhurst. The baritone expects to arrive in New York November 1.

Nina David's Program.

ME. NINA DAVID, the new coloratura soprano, will sing the following numbers at her first concert in Carnegie Hall: "Ave Maria," Gounod; "Charmant Oiseau" ("La Perle du Brésil"), David; Waltz Song ("Roméo et Juliette"), Gounod; aria, "Gli Angeli d'Inferno" ("Magic Flute"), Mozart; Spring Song, Henschel; aria, "Infelice Sconsolata" ("Magic Flute"), Mozart.
Madame David is now in St. Louis sightseeing at the Exposition.

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—London *Daily Mail*.

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Elgar on Conductors.

SIR EDWARD ELGAR attended the annual meeting of conductors of choirs and orchestras connected with the Morecambe Festival, and during the course of his speech made the following interesting remarks:

"Considering that I started life as second violin player in an amateur orchestra, I do not see why I should be supposed to look down on such orchestras. I conducted one for many years. If one's judgment was worth anything one must have been brought up in the things one was judging. I have taught an amateur choir—very badly, I admit; they sang very well, but that was in spite of me. About the demeanor of the conductor before the audience and the choir I have a word to say. It seems to me there is room, I will not say for improvement, but for alteration, in a great many cases. Take the greatest conductor in England, Dr. Richter. Dr. Richter conducted an orchestra of artists, and consequently he had only to give them a lead, explain a piece to them and they followed him, and you saw in his case absolute dignity in gesticulation, no exuberance of gesture or anything of that sort. That is what conductors should aim at—the absolute purity of a rendering without any (I would use the word) humbug. In playing in an orchestra or singing in a choir you soon find your level, but a conductor is allowed to do pretty much as he likes, and some people seem to think the more he jumped about and exerted himself the more the public were impressed. There is no school for conducting. It is a great thing that could not be taught, but the man who arrives at the greatest result with the simplest methods must be the artist. I have known instances where the simpler the music was the wilder the conductor became. I cannot see the relation between the two. Of course, in judging, the judges went only by what they heard; they did not see the singers and conductors, and judged simply by the result. But I would like to see a little more dignity and restraint and more usefulness in the conductor. There is, I know, a great difference in choirs. Many of the members are not artists, and in the early stages of training a good deal was required to keep them in order, but for all that I wish that conductors would avoid exaggeration, and study how to get the best results with the least possible exertion, and make the position a little more dignified. Again, the conductors in many cases have to deal with persons who have not much literary culture, and in that event the singer is apt to see only the mere surface of the words he used; he did not discern their meaning. Expression made all the difference, and it is their mission as conductors and as educated men to bring home to their choirs something more than the mere fact that it was music they were singing; it was theirs, in short, as someone had said, to make romance

into reality, and to give to their musical realities a great deal of romance. I wish them to aim more and more at the cultured and refined in music. By persistent effort they would no doubt get more of that sort of expression into their singing to which I have referred. I wish my hearers to remember that I am not speaking now from my experiences at Morecambe, for the singing there I have praised, and I stick to what I have said; but behind the mere rendering of music it seems to me that there is room for a great deal to be done."

Marion Ivell's Historic Costume for "Carmen."

MARION IVELL, the contralto beauty, whose success last season as Carmen with the Savage English Grand Opera Company was the talk of Eastern musical critics, returned from Paris last week to begin rehearsals for the coming season. Miss Ivell will be with the English Grand Opera Company on its tour of the United States and Canada this season. She brought back a number of new costumes, among which was one of historic as well as dramatic value. This is a gorgeous first act dress for Carmen, which the Paris costumier, Mme. Marie Muller, made for the pretty contralto from a rare old Spanish shawl, formerly the property of the famous Galli-Marie, who originated the title role in Bizet's florid opera.

The shawl is a rich yellow gypsy silk, embroidered with huge scarlet roses and decorated with golden fringe a yard in length. It is said to have cost the singer 2,500 francs and had been preserved in a collection of old costumes in Madame Muller's little shop on the Boulevard Faubourg Montmartre, Paris.

Miss Ivell will open with the English Grand Opera Company during its New York season next month, and the elaborate production of "Carmen" that is being made by Mr. Savage will be one of the features of the coming season's repertory.

While in Paris Miss Ivell had her second opportunity to remain and make her debut at the Opéra Comique in the title role of Carmen, but was forced to decline the offer by reason of her contract with Henry W. Savage. This gifted American contralto has had five years' study with Sbriglia, under whose patronage she expects to return to Paris next season and make her long awaited debut as Carmen. Only two American girls thus far have ever been permitted to sing the role in the French capital. These are Zelle de Lussan and Fanchon Thompson.

Miss Ivell is not yet twenty-four years old and her complete authority of prima donna honors acquired during the last two seasons with the Savage Company since her return from Paris makes her the youngest prima donna on the American grand opera stage.

Da Motta in London.

JOSE VIANNA DA MOTTA'S fourth London recital, season 1903, elicited the following press comment:

At the fourth of Senhor Vianna da Motta's recitals last week the Portuguese pianist showed himself a remarkably skillful interpreter of such modern music as Liszt's original works, of which several important specimens were given; the Sonata, B minor (admirably played), and other works were also given with great success.—Times, March 4, 1903.

*** Yesterday afternoon Senhor José Vianna da Motta gave his fourth historical recital for the piano, and, to our mind, thereby proved himself to be on a level with the greatest interpreters of the piano now living. In Bach's Toccata in C major, transcribed from the organ setting by Mr. Busoni, this player proved himself to be, not only from the standpoint of technic but also from that of profound and keen emotion, an artist of the rarest intelligence. In fact we will go so far as to say that Senhor da Motta is at the present moment equal to the greatest of contemporary piano players. Not only does he work wonders as a mere magician commanding the service of separate notes but from the point of view of feeling he is equally and no less exceptionally fine. To sum up the whole matter: Senhor da Motta is a pianist possessed of the greatest power, no less than of the greatest poetical sense of interpretation. That curious bridge which separates talent from genius has been assuredly crossed by him. Senhor da Motta, outside any comparison with any contemporary rival, continually surprises his hearers by his exquisite flights of imagination. It would be difficult to use exaggerated words of praise in commenting on the deserts of this player; that we have ranked him exceedingly high is only in full accord with his undoubted genius. We do not hesitate to use that word genius in connection with so exquisite an accomplishment.—Pall Mall Gazette, February 28, 1903.

Yesterday afternoon at Bechstein Hall Senhor José Vianna da Motta gave his fourth and last recital. It was practically a Liszt concert. The B minor sonata is now being recognized as a remarkable work. Senhor da Motta's playing of it was in many ways very fine. His phrasing is always sympathetic, and his technic is superb, and his sense of style is very subtle. His interpretations are always individual, and his reading of the sonata was both thoughtful and poetical; it may be said to have justified his claim to high rank among pianists. "Les Jeux d'Eaux à la Villa d'Este" was finely phrased and played with beautifully fluent technic, and in the two beautiful legends, "St. François de Paul" and "St. Francis of Assisi," he rose still higher.—Star, February 28, 1903.

Anna Miller Wood.

MISS WOOD, who has been spending the summer at her former home, San Francisco, will return to Boston October 1. During her stay on the Pacific Coast Miss Wood has sung at a number of concerts, and on July 31 sang at the regular Sunday afternoon organ recital at Stanford Memorial Chapel at the Leland Stanford University in Palo Alto. This chapel is well known throughout the country, being famous, among other things, for the wonderful mosaic pictures that were brought from Italy. Miss Wood is always warmly welcomed upon her public appearances, which are not frequent enough to suit her friends.

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